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Image and Perception of the Top Five American Tourist Cities as Represented by Snow Globes

Caitlin Malloy

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IMAGE AND PERCEPTION OF THE TOP FIVE AMERICAN
TOURIST CITIES AS REPRESENTED BY SNOW GLOBES

A thesis submitted in partial fulfillment of the requirements of the
Honors Program of the Department of Architecture
in the School of Architecture + Design

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ABSTRACT

This thesis investigates the connection between popular culture's perception of place and the physical augmentation of reality. Focusing on the top five tourist cities in America, this disparateness is observed through the lens of a souvenir: the snow globe.

The presentation of the work is broken into two parts: the written portion and the book of diagrams. A total of 45 snow globes (9 for each of the 5 cities) were selected for the study, each carefully analyzed for content to include monuments, colors, text, dimensions, realism, and layout. This resulted in a series of diagrams which graphically express the information contained within the globes, as well as matrixes located in the appendices; the diagrams were created as a method to objectify the subject. The monuments depicted in the globes serve to narrow the scope of the study, bringing emphasis to those works of architecture only. The significance of the diagrams is explored in the written portion, associating the findings from the snow globes with the backgrounds of the cities. In addition, the written portion contains vital contextual information gathered from readings in subject areas including architecture, city planning, marketing, and snow globes.

Tourist souvenirs are not designed with the intention of being accurate replications of the city – they are abstracted. However, they are abstracted precisely in a way which allows for the personality of the city to come through. Highlights and themes are selected, and the globes operate within these boundaries. This simplification illustrates what is crucial to defining the place.

Snow globes have been a commonplace souvenir besought by tourists for a hundred years. Their notoriously kitsch craft is hardly considered to be a product of high design; however, snow globes can be employed as a form of diagram that assists architects in understanding the background of the place and how buildings fit into the urban context of the city, as well as the brand image of the city.

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WELCOME TO THE FABULOUS THESIS PAPER

Architecture surrounds us – we live in it, we work in it. It is larger than us, existing at the scale of the building or the street scape. Great works of design can be overpowering, and sometimes people have a difficult time comprehending the full scope of the project. Something that is nearly impossible to gauge is the impact that an individual building has on the city in the urban context. Walking along the sidewalk at the base of a tower, a person can look left and look right and look up, but s/he cannot zoom out to an aerial view to see the whole city in that moment. With assistance from observation decks and technologies such as Google Earth, people are able to experience a detached view of the city; however, this removes the individual from the city, both physically and emotionally. An alternative is to unfold a map, yet this is still unsatisfactory as it is two-dimensional and therefore flattens the place. The best way to grasp the city is to hold it in your hands – this is possible with snow globes. These architectural miniatures abridge the city to a human scale, and with this more comprehensible view of the city, people can read it as more than just architecture. At the scale of the snow globe, the city's personality can be expressed.

This thesis is written from the viewpoint of an architecture major who is minoring in marketing and planning. My approach to design work has consistently been directed towards the overall effect, considering the entire perspective while focusing on the architecture's impact on the city and the people who live in it. It has always been of interest to me why exactly it is people think or feel a certain way about a place. In every design project, it has been my intention to create an environment tailored to the needs, physical and psychological, of the program and client; I believe it is possible to use design as a tool to elicit emotions. Architecture is interdisciplinary and multifaceted; a good designer accounts for history, psychology, technology, culture, and so much more in addition to spatial qualities and aesthetics.

The text and diagrams presented here seek to identify the reasons why people associate a certain "personality" with place. As much activity that happens in cities, it can seem as though they are alive, and therefore are personified. However, if one does not live in the city and does

not experience this life daily, how does s/he form this presumption of the city's personality? What creates this collective mental image, this stereotype? More so, how do the physical image and the mental image of the city correlate? Ultimately, cities are not alive in the real sense – this sensation is manmade. The designer of the city also, whether intentional or not, aids in designing the metaphorical character of the place.

Popular culture depicts places in a certain manner – whether it be in a postcard or a model, most representations of a specific place seem to follow guidelines so that no matter the media, it is obvious that what is portrayed is *that* place. To narrow the scope of this project, snow globes were selected as the tool of measurement. As an abstract tourist souvenir, confined to their spatial and formal limitations, they cannot be all-inclusive and must therefore include only specific details while still relaying the message that the designer wishes to assert about the city.

The goal of this project is to identify the brand image of the top five tourist cities in America, primarily what role architecture and its representation play in this perception. Through the analysis of snow globes, elements of the city studied are limited to a workable framework; the information collected will determine how a commonplace knickknack can reveal the character of a full-scale metropolitan area.

There are two main parts to this thesis: the *written portion* and the *book of diagrams*. The book of diagrams graphically analyzes the selected snow globes to extract information in an objective, useful form. The written portion explores the background and context necessary to understand the subject matter, explains the analysis from the book of diagrams, and synthesizes the research with the data to reach a conclusion. The written portion is an aid to the visual and is categorized into five sections, as follows:

SOME THINGS TO KNOW BEFORE YOU GO, the preparatory chapter, is a compilation of general research fundamental to put this project into the realm of relevance. This is the background of the study. It is broken into two subsections, one of which investigates the physical construct (cities and monuments) of the place and one which explores the psychological construct of the place (the

image). Pulling from a number of sources, various topics are discussed, including: the components of a city, what makes a building monumental or iconic, how marketers create brand images, the application of marketing concepts to architecture, and the history of the snow globe. Once this foundation is established, the true explorations begin.

LOCAL COLLOQUIAL is a pause between the general research of the subject matter and the detailed analysis of the case studies. It functions as a summation of the first chapter, defining key terms that must be understood in order to process the following sections with clarity. These definitions are the author's take on the words' meanings as they are relevant to the research of this subject.

TOUR GUIDE BROCHURE explains the diagram book, including how to read it, the methods with which the diagrams were created, and the significance of extracting the information. It breaks the book down into subsections which are discussed in detail. The information used to create the diagrams is organized in appendices A-E, one chart for each city studied. References will continually be made to the book of diagrams throughout the next chapter.

POINTS OF INTEREST presents the five case studies. Using the overarching ideas gathered from the first chapter, the data collected from the second, and the terminology defined in the third, each city is explored in detail to establish a suggested "image." For each city, a brief history is provided to locate it in a frame of reference; this history establishes themes throughout the city's development and contemplates the way in which these affect its presentation in the snow globe. The data from the book of diagrams is referenced for the entirety of this section, and it is intended that the two parts be read in tandem so that the textual may supplement the visual.

COME BACK SOON is the conclusion of this thesis; it combines the findings of each section to create a coherent verdict concerning the link between architectural representation and people's perception of the city.

Going back to the idea of the "big picture" which simultaneously addresses architecture, marketing, and planning, the discoveries of this research can hopefully be applied to future design

work and city planning – if architects can establish an identity within which to design their buildings, architecture can be designed to fit specifically into the city for which it is designed. Snow globes are essentially concentrated miniatures of the city they represent; as with anything that is concentrated, they are more potent than the large diluted city. By focusing on the power of color, style, form, relationships, height, and function, architects could create symbols through their buildings. By implementing basic marketing techniques at the scale of the city, the form could change, whether drastically or subtly, to curate a place that resonates with popular culture through a visual cliché.

SOME THINGS TO KNOW BEFORE YOU GO

Cities and Monuments

The world is comprised of continents, countries, states, and cities. The smallest of these substantial subdivisions, cities are still large enough to be defined and distinguishable. Most cities are recognizable due their distinct landmarks. The unique composition of buildings, landscape, and culture in an overarching organizational infrastructure creates that individual city. Much like humans, cities have their own precise DNA makeup from which their form is determined. Even if two cities use similar planning strategies, the execution and final result will not be identical, as other factors come into play to alter the ultimate scheme. It is the totality of elements: the sum of the parts constructs the whole. The story of the place is integrated with the physical form; as one interacts with buildings while walking down streets, s/he walks through history and ideas that are not emphatically expressed to the passerby's eye. The human perception is key to understanding the intangible factors of place.

In the United States, each state has a capital. However, the capital cities are not necessarily the most prominent cities within the state. Though the capitals are the center point for governmental affairs, they oftentimes have little more to offer than that strict purpose, so they do not appeal to a wide audience. Their names are perhaps known only because students are required to learn them in middle school social studies class. Other cities, however, are recognized internationally; there is an aspect of the place that captures people's interest. Such a city has a particular identity established so that a visitor may conceptualize the entire city as a tourist monument.¹ If a resident abroad were asked to name a city in New York, s/he would be much more likely to know New York City than Albany. Average visitors to the United States would wish to see New York City, or one of the other major American cities with a reputation of being a cultural center point and tourist destination. These are world cities, familiar even to those who have never even been before.

¹ Robert Maitland and Brent W. Ritchie, *City Tourism: National Capital Perspectives* (Wallingford, UK: CABI, 2009), 125-138.

Each major American city holds a different attraction for tourists and has a distinct “personality.” Iconic buildings play an important role in the identification of cities and the way in which they are perceived by the general populous. Monuments aid in drawing visitors to the city - the more iconic, the more likely it is to become a destination. Architecture aids in making cities pronounced by establishing an impression - a distinct image - in people’s minds. The character of a place is important to human interaction and to how one identifies with that place. Each city has its own “vibe,” and the physical state of the city can play a significant role in that reading.

When planning a city, designers should consider the urban qualities and how those will be portrayed outside of the conceptual. Planning affects the physical, built environment; however, it is also key to how people experience the space - how they live their lives and travel on a daily basis. Kevin Lynch was an urban planner who studied this idea of designed city identity. According to Lynch, “Every citizen has had long associations with some part of his city, and his image is soaked in memories and meanings.”²

Architecture constructs a city with its urban planning strategies and physical presence; however, there is discussion that the buildings within the city also contribute significantly to the general reading of place. Relationships are formed and references created with iconic construction. Aldo Rossi *was*, and Peter Eisenman *is*, a world renowned architect whose built forms *and* theories contributed to the progression of Modern architecture. Rossi and Eisenman wrote about the relationships that urban design establishes and the importance of monuments. They proposed that buildings give structure to the city on multiple scales; “we can understand our own cities by measuring this standard against the actuality of the individual experience of each particular place”. They defined “locus” as the “relationship between a certain specific location and the buildings that are in it.”³ This implies that without its buildings, a place loses part of its identity. Just as organisms are comprised of cells, cities are made of buildings - to alter the

² Kevin Lynch, *The Image of the City* (Cambridge, MA: MIT Press, 1960), 1.

³ Aldo Rossi and Peter Eisenman, *The Architecture of the City* (Cambridge, MA: MIT Press, 1982), 102-118.

architecture would be to change the identity of that place; it could not be recognized and would lose meaning.

Rossi and Eisenman examined an array of cities over time and found that they were shaped by many factors, but architectural design was one of the most prominent elements. The skyline of a city is an identifiable image that distinguishes that place from any other; it has a “monumental outline” with its unique buildings. A professor and scholar, David Leatherbarrow referenced Rossi and discussed how a city would be “incomplete” without certain icons in its skyline - individual buildings unify to create the whole city.

Buildings do not solely have a physical presence in the city; they are crucial to “ascertain[ing] what is characteristic of a city” and “personif[ying]” that place.⁴ The city has an “image” that is both denotative and connotative. The denotative reading of the city comes from previous knowledge of the place; facts such as demographics, history, and geography all contribute to the commonly accepted understanding, or a collective familiarity, of that city. The connotative reading, on the other hand, is formed solely on a personal basis; drawing from a mix of experiences, associations, and preconceptions, everyone understands the city in a unique way. Hence there are many ways in which the city’s image can be manipulated. It is the duty of the designer to think of both types of readings in conjunction when creating their own image for their design.⁵ When giving the city physical form, the denotative at the very least may be generated. In this sense, buildings give life to the place in which they are located, and with life comes personality.

Dating back to ancient times, there is evidence that buildings contain, or even *are* symbols. Each one is unique and tells a different story. Some stories may be personal to those who inhabit it, creating their lives with that building as a backdrop. Others are widely shared, and these stories can make a building richer with culture. The entire history of a place or a people can be enclosed

⁴ David Leatherbarrow, *Architecture Oriented Otherwise* (New York, NY: Princeton Architectural Press, 2009), 199-219, accessed October 6, 2015, <http://library.uark.edu/record=b3103189~S1>.

⁵ Robert Venturi, Denise Scott Brown, and Steven Izenour, *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form* (Cambridge, MA: MIT Press, 1977), 82.

within buildings. These stories are the cultural mortar of a community. When a place has more stories, it is considered to be culturally significant and impactful to the lives of those who live there - visitors come to share this culture and broaden their own horizons.

When buildings are constructed, they serve the fundamental need of shelter. However, they have connotations beyond the material. The built environment is crucial to people's social lives; buildings are a symbol of status, and they can "say" a lot about a place.⁶ People live a majority of their lives within buildings. An average person will leave their home to work inside an office; s/he will eat dinner inside a restaurant, then go shopping inside a store. Of course, people do go outside at some point during the course of the day - perhaps to walk from their car in the parking lot to the door of the office. Outside is a passageway to get from one building to another. In dense cities, the outdoors is the void space, the gap between structures. Since people spend so much of their time *inside*, buildings are central to the way we experience our lives and retain our memories.

The exterior of buildings is a crucial component of the urban landscape. Though average people spend much of their time indoors, they still recognize the exterior which encloses the interior. Just as people are evaluated by their appearance in a "first impression," so are constructs. With the simple act of observing a façade, immediate judgment is passed on the building. Within moments, assumptions about the function, history, and inhabitants (the biography) will be made. For example, if a street is comprised of mid-rise, unornamented brown brick buildings with dirt build-up on the windows and overgrown plants creeping up onto the base, one would likely estimate it was programmed as an apartment complex, constructed several years ago, in which lower income individuals reside. The overall association would be that along the lines of undesirable. Likewise, if a plaza is surrounded by high-rise buildings of glass and steel, with sculptures adorning paths and covered porticos preceding grand entries, one would probably assume that the buildings house offices and were built within the past decade to accommodate

⁶ Neil Harris, *Building Lives: Constructing Rites and Passages* (New Haven: Yale University Press, 1999), 2-3.

wealthy, high-profile businesses. This “imageability” is the quality physical objects have to evoke mental images and associations.⁷ An entire story can be created with basic visual cues.

Buildings are objects, so it makes sense to objectify them as such. However, this strips a building of its spirit, ignoring its evocative qualities. There is a cause and effect involved with analyzing architecture; the physical appearance elicits mental reaction. As far as American architectural history is concerned, intentional aesthetic standards became critical during the City Beautiful Movement. Designers began to be held accountable for the appearance of the built environment. It was at this point in time that buildings started to display purposeful styles and convey targeted messages. Exploration of materials and technology created a plethora of original, visually striking forms. Builders realized the impact of their imagery - with the aid of new communication methods and events such as world’s fairs, their designs would be known at a larger scale than ever before. A narrative was created when publicizing new works, carefully crafting the story that was desired to be portrayed - buildings were given a biography of sorts. The designers “strove to impart to their structures character, disposition, and temperament,” and buildings acquired a personality.⁸

Stylistically, civilizations across the globe have combined vernacular techniques and foreign influence. Ancient architectural styles were loaded with symbols. Emerging empires exploited these visual applications for their own designs to convey similar ideals of established power. For example, Hitler created an aesthetic of his Germany to be in tangent with the Roman Empire; Rome was known for its powerful government, ambitious boundary expansion, and centuries of influence. To emulate these characteristics to his own rein, Hitler’s architects translated Roman architectural style to the buildings in Nazi Germany.

Architecture and urban design evolved into a revived form of communication, drawing from global influences while synthesizing innovative motifs. Additions to growing cities were conceived as new experiences, and the physical appearance was deployed as a marketing icon to attract

⁷ Lynch, *The Image of the City*, 9.

⁸ Harris, *Building Lives*, 65-67.

attention to the city.⁹ The icon was created: icons are monuments which are designed with specific purpose to relay a message and demand recognition. Most icons are conceptualized as icons in the earliest stages of design; others acquire iconic status through time. Regardless, they are key elements within cities.

In terms of tourism and popular culture, such icons are labeled as attractions. Attractions are sites within a city which are generally viewed as desirable to visit; considering all the parts which summate to constitute a city, attractions are those which are targeted as destinations. Since attractions are typically more heavily advertised, more of the population will be aware of those within a city.

The Image

Each city is understood quite differently by popular culture and attracts visitors for a variety of reasons. When referring to "popular culture's perception" of a place, that place's designated stereotype is taken into account. A stereotype is a form of cultural attitude which is widely recognized and understood as the common opinion.¹⁰ Each major city in the world has its own stereotype which contributes heavily to its image. Image is the mental picture that comes to one's mind when thinking of a person, place, or object. Mental images draw on many forms of sensory data, collected from memory or experiences with the subject. When a name is mentioned, people subconsciously gather all thoughts that they associate with that name; the totality of this collection of physical experience (sights, smells, touch, tastes, sounds), emotional experience (specific memories, personal feelings), and mental experience (cognitive relevance, acquired knowledge) creates an overall image. Even if an individual has never had physical interaction with the object in question, s/he can still draw on what they have learned about it from outside sources, such as reading an article, viewing an advertisement, or hearing stories from a friend.

⁹ Maitland and Ritchie, *City Tourism*, 127.

¹⁰ WoonBong Na et al., "Building a National Image With Words: The Role of Word of Mouth in Establishing Korea's International Image," in *Creating Images and the Psychology of Marketing Communication*, ed. Lynn R. Kahle and Chung-Hyun Kim (Ma, NJ: Lawrence Erlbaum Associates, 2006), 88.

Before ever coming into contact with this object, this person has a preconceived notion of what it is. Once this mental image has been formed, it is oftentimes difficult to alter.

Images serve as a thumbnail for individuals trying to conjure up information about a certain stimulus-evoked trigger. This thumbnail is not all-encompassing or detailed – it can be a snapshot or collage, but regardless, it abstracts reality to a practical form. A mental image is not precise or defined; however, it will bring to mind the subject “in physical terms.”¹¹ Speaking to architecture specifically, the mention of a city name will evoke thoughts of family who live in that city, and as a result, the home in which they live. If an individual has no relatives residing in that city, s/he may think instead of the cultural events offered, and the venues to which those are tied, such as a concert hall or historic outdoor square. Even if the person is not thinking of architecture specifically, location is tied to experience as “nothing happens unless it happens somewhere.”¹²

Just as products need an established brand image, places need one, too. This image can be at the scale of the country (national), region, state, and city, just to name a few. The image at one scale can affect the perception at the next scale. For example, Northwest Arkansas is unique to the region. However, when it is lumped into the category of “Arkansas” or “the South,” these connotations weigh into the reading of Northwest Arkansas, even though it is uncommon to the rest of the area.

In order for a city to be a successful tourist hub, it must form a strong destination image. This term is broad and still developing in definition; some acknowledged classifications are as follows: the destination image is held in the mind of a person who does not reside in that city; it is a mental construct of the impression and knowledge one has of the place; an individual’s or collective’s ideas of the place create the image; all three components of consumer attitude (cognitive,

¹¹ Robert Venturi, Denise Scott Brown, and Steven Izenour, *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form* (Cambridge, MA: MIT Press, 1977), 82-83.

¹² Jerome Monnet, “The Everyday Imagery of Space in Los Angeles,” in *Looking for Los Angeles: Architecture, Film, Photography, and the Urban Landscape*, ed. Charles G. Salas and Michael S. Roth (Los Angeles, CA: Getty Research Institute, 2001), 289.

affective, and conative); the image is a holistic impression and representation of the destination.¹³ For the purpose of this study, the focus is on tourists' destination image of a city in which they do not reside, but perhaps wish to travel to, or even have traveled to in the past. Of the different classifications of visitors, tourists are defined as non-business visitors who desire to visit the *place* and its attractions.¹⁴

Architecture can affect the cultural understanding, as well as the economy of a place, and depending on how the architecture is branded, the identity can change.¹⁵ The economy and vitality of cities is completely reliant on the city's reputation to maintain positive reactions among the general population. When a potential visitor has not researched a destination ahead of time, s/he will form judgement solely from the personal mental image that is conjured up. This affects attitudes and beliefs about that place. In such a case, word of mouth is critical as it is oftentimes the only basis on which the ignorant have been exposed or gathered any information.¹⁶ If the tourist were to "research" the destination beforehand, a preliminary search would result in most popular attractions of that place. Though major cities contain hundreds of cultural and architectural gems, there is typically a list something along the lines of "must see top 10 attractions in city x." These are the designated tourist attractions for the average individual who simply wants to "experience the city as a whole" and does not have time to or desire to delve into a more genuine side of that city. This creates the following quandary: are the top tourist destinations advertised so immediately because they are in fact the best representations of overall place, or are they the top tourist destinations because they are advertised so immediately? If an individual has a lack of expertise and forms a knowledge base from general word of mouth and pre-conceived notions, then a generic understanding of the city is likely to occur.

¹³ Kwon Jung and Ah-Keng Kau, "The Social Construction of Destination Image: A New Zealand Film Example," in *Creating Images and the Psychology of Marketing Communication*, ed. Lynn R. Kahle and Chung-Hyun Kim (Mahwah, NJ: Lawrence Erlbaum Associates, 2006), 120.

¹⁴ Philip Kotler, Donald H. Haider, and Irving J. Rein, *Marketing Places: Attracting Investment, Industry, and Tourism to Cities, States, and Nations* (New York: Free Press, 1993), 23-24.

¹⁵ Anna Klingmann, *Brandscapes: Architecture in the Experience Economy* (Cambridge: MIT Press, 2007), 2.

¹⁶ Na, "Building a National Image with Words" in *Creating Images*, 85-87.

The image of the city is not intended to be an all-inclusive perspective or a whole synopsis; it emphasizes desirable characteristics to portray a certain idea, enhancing the desired perception.¹⁷ This is useful for making an impression on non-locals. As cities are complex places with thousands of buildings, residents, and things to see and do, a narrowed scope must be presented to the public. The whole of the place is condensed into a summary that can be grasped by the mass population, creating a "conceptual framework."¹⁸

In the practice of marketing, the creation of a brand image is essential for product differentiation; however, even more significant is that the branding carries over across all forms of integrated marketing communications. Consistency in brand image strengthens the message conveyed. For example, if a company wishes to be perceived as "green" and eco-friendly, it would be rational to emphasize their sustainable practices; if the same company simultaneously releases an advertisement that reveals their factory producing emissions, a conflict arises. Consumers cannot comprehend these contradictory messages – distress and mental struggle ultimately discounts the company as untrustworthy and leaves no strong image. Applying this ideology to cities: if a city intends for its image to be associated with safety, a view of a well-lit street with wide sidewalks and multiple crossing lights would indicate that the city is indeed safe. However, if the city releases a promotional commercial that sweeps through this street, turns the corner, and goes down an alley with barred windows and collapsed carports, the viewer will once again become confused and not know how to interpret the city. This view of a decaying city is not harmonious with the claim of safety. Therefore, the consumer's personal image of the city will not be strengthened or influenced in the city's favor.

The brain makes associations subconsciously; the process of decoding messages filters through all previous knowledge and experiences, linking through paths after perceptual, cognitive, and

¹⁷ Philip J. Mazzocco and Timothy C. Brock, "Understanding the Role of Mental Imagery in Persuasion: A Cognitive Resources Model Analysis," in *Creating Images and the Psychology of Marketing Communication*, ed. Lynn R. Kahle and Chung-Hyun Kim (Ma, NJ: Lawrence Erlbaum Associates, 2006), 66.

¹⁸ Klingmann, *Brandscapes*, 4.

affective evaluation.¹⁹ Such an instance is color association. Though the average person is not explicitly educated on the meanings of different colors, people have formed a silent universal understanding of color values. As with any widely accepted knowledge-set, there will be individual variation among different people, based on their personal experiences. Still, as a generally accepted principle, colors evoke certain emotions.²⁰ If there were two buildings, designed exactly the same with the sole difference of paint color, they would be read differently; the pink one would be interpreted as feminine and delicate while the black one would be viewed as sophisticated and bold.

A brand is a "name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers."²¹ In a way, this is not unlike architectural design. Architects brand their buildings in that they create unique designs that are easily identified as *that* building. The particular characteristics that make up each building compose the city as a whole. Distinction between cities is key, whether attracting residents or tourists; the individuality of that place will resonate with certain segments of the population. Necessary for good advertising or promotion is differentiation of the product, or as it may be, place; otherwise, it is impossible for an individual to choose between options if they are all presented the same.²²

By analyzing the characteristics of each city and the elements that are defined by popular culture, a set of attributes may be associated with the personality of that city. When many of today's major tourist locations were being formed upon their conception, planners accounted for monumentality and the way in which monuments guide people to and through the city. As these places have continued to grow and progress, planners decide how to preserve the monuments of that city, as well as the perceived image as a whole. Regardless of whether a person has physically visited a certain major city, s/he is still likely to recognize at least a few iconic buildings

¹⁹ Na, "Building a National Image with Words" in *Creating Images*, 90.

²⁰ Jared McCarthy, "Logos: What Makes Them Work (Part 1 of 2)," MarketingProfs, February 22, 2005, accessed August 31, 2016, www.marketingprofs.com/5/mccarthy4.asp.

²¹ "Dictionary," American Marketing Association, accessed October 06, 2016, <https://www.ama.org/resources/pages/dictionary.aspx?dLetter=B>.

²² Venturi, Scott Brown, Izenour, *Learning from Las Vegas*, 34.

and structures, as these are represented through many types of media, including photographs, postcards, t-shirts, movies, posters, and other tourist-type merchandise, such as snow globes.

The vehicle for this exploration of city image is the snow globe. The first snow globe was invented in 1900 and has since evolved into a popular purchase among sightseers.²³ What began as a paperweight (hence the liquid inside) and then a protective shell for figurines and keepsakes (the figure inside) transformed into the tacky souvenir so recognized today. By the 1930s, this new product had infiltrated America and was easily accessible, having become relevant to mass media; the craft of production was honed so that everyone had a chance to purchase their snow globe souvenir, whether they desire a cheap memento or an elaborate collectible.²⁴

Entering the later part of the twentieth century, the image of the globe shifted to one of light-heartedly manipulated kitsch. Every major city sells snow globes in souvenir shops; tourists take these homes to recall their time spent on vacation; however, the snow globe is not a true form of the city – it is a selective “panoramic diorama.”²⁵ When considering how a snow globe is constructed, and the constraints of its physicality, it is illogical to think that a city could be accurately depicted or true to form. The thousands of acres that comprise cities cannot be entirely condensed into a glass sphere measuring four inches in diameter. The elements which the designer chose to keep, alter, and emphasize say much about what is intended to be deemed important in the hierarchy of the city.

Traditionally, snow globes are a camp phenomenon, and therefore, are not strictly a souvenir. Souvenirs reproduce or replicate familiar objects whereas kitsch distorts said familiar objects.²⁶ While still recognizable, there is significant alteration which encapsulates the place as a whole or highlights certain aspects. This new image presented in physical form serves as an argument to

²³ Linda Rodriguez McRobbie, “A Brief History of Snow Globes,” Mental Floss, December 9, 2015, accessed October 06, 2016, <http://mentalfloss.com/article/71983/brief-history-snow-globes>.

²⁴ Nancy McMichael, *Snowdomes* (New York: Abbeville Press, 1990), 10-17.

²⁵ McMichael, *Snowdomes*, 37.

²⁶ Margaret Majua, David Weingarten, and Paul Goldberger, *Souvenir Buildings Miniature Monuments: From the Collection of Ace Architects*, ed. Ruth A. Peltason (New York, NY: Harry N. Abrams, Publishers, 1996), 16.

demonstrate a designed message about that place.²⁷ They are condensed and abstracted versions of cities that extract specific elements of reality. The alteration of the city to fit into the globe is not necessarily a misrepresentation; it is more of a focus. Snow globes capture a fragment of the physical city, and can also potentially project its atmosphere. Just as there are differences between food, fashion, and language of different cities, the souvenirs of each city differ; they vary to fit the needs of the city they come from.²⁸

Regardless of what form the message is embedded in, the designer will consider the likely effect on a target market, and the style of delivery will be altered as such. A careful set of visual qualities are considered in the creation of a marketing product.²⁹ The snow globe itself contains three-dimensional figures and two-dimensional reliefs, both of which are visual in nature, as well as words and music occasionally, which are verbal. The visual-verbal technique requires image and text coordination.³⁰

Paradoxically, the more conceptual the statement, the more memorable it is to the receiver – broad, fantastical messages resonate stronger than do grounded, realistic ones. The objective of the souvenir is not to provide a practical object; the function is to entertain and to provoke thoughts or memories. Though the snow globe depicts buildings, the thoughts elicited are rarely of the buildings themselves, but the activities which happen in those buildings.³¹

While snow globes provide an abbreviated depiction of the place, they are hardly the only occurrence of this reduction. There is a great deal of difference between looking at a representation of a city and being in a city. Even a photograph cannot express everything about the place; photographs are cropped and staged, oftentimes angled to capture the best part of the view. The lens may be set upwards so that the peaks of the skyscrapers are included, but the track homes in the neighboring subdivision cannot be seen. Colors are altered to make the sky

²⁷ Mazzacco and Brock, "Understanding the Role of Mental Imagery in Persuasion" in *Creating Images*, 67.

²⁸ McMichael, *Snowdomes*, 44.

²⁹ Ellen Lupton and Jennifer C. Phillips, *Graphic Design: The New Basics* (New York: Princeton Architectural Press, 2008), 8-9.

³⁰ Edward Tufte, *Beautiful Evidence* (Cheshire: Graphics Press LLC, 2006), 84-85.

³¹ Majua, Weingarten, and Goldberger, *Souvenir Buildings*, 14, 48, 110.

look bluer and the grass greener. Truthfulness is impossible to achieve in an illustration of a city; even if deceit is not the objective, nothing can fully replicate the experience of the city other than being in the city itself. Snow globes are an extreme example of this, as most designers do not have the goal to replicate reality at all. They serve the purpose of presenting moments or aspects of a time and culture. Everything can be reduced to fit into a snow globe, whether it be “depicted, celebrated, or denigrated.”³²

There are many different companies that produce snow globes – some mass produce a generic mold while others work at a smaller, more custom scale. In either case, it is at the designer’s discretion as to how the globe will appear: elements included, colors, size, and detail. Each sculptor works differently, but a standard way of operating is to select photographs of the city and use them as a base; it is then up to the designer to choose what must be preserved in the glass dome. The ambition of the snow globe is to include enough of the city to make it resonate as that exact location; the rest of the design details are up to the sculptor, but a consensus is that the end-product be cheerful.³³ Realism is secondary to joyfulness in the case of the light-hearted souvenir. Though the assumption is that snow globes are goofy memorabilia aimed at tourists, some have more refined craft and target different types of consumer: the resident or the collector.³⁴ These globes seem perhaps a bit more obscure, including details that are more personal to the city and would only resonate with someone who truly knew the place.

Brands and products differ; the distinction lies with the fact that brands, personalities, auras, or anything else along those lines are intangible. With the aid of tangible objects (the snow globe), an experience can be shown to allude to the identity.³⁵ The compounding of architecture with the city’s personality is necessary for development of public opinion and interpretation. Souvenirs send a message, either blatantly or through interpretation, that relates to the represented subject.

³² McMichael, *Snowdomes*, 7, 25.

³³ Global Shakeup/snowdomes.com, “Who Designs Snow Globes?,” telephone interview by author, November 16, 2016.

³⁴ Cool Snow Globes, “Who Designs Snow Globes?,” telephone interview by author, November 16, 2016.

³⁵ Klingmann, *Brandscapes*, 55, 69.

The object is not required to be bound in realism; it must simply simulate the place. By controlling the stimuli a consumer is exposed to, architectural representation shapes the perception of the city and implies the personality by operating under protocols of the brand image.³⁶

³⁶ Harris, *Building Lives*, 85-91.

LOCAL COLLOQUIAL

This chapter summarizes information assembled from the first chapter and defines some terms that will be used throughout the analysis of the snow globes. These definitions are adapted to fit a specific use within this research. Though different interpretations could be made, the author intends these specific words to mean the following:

Attraction: sites which are generally viewed as desirable to visit; targeted as destinations.

Base: the bottom circumference of the snow globe; not enclosed within the dome.

Brand: a name, term, design, symbol, or any other feature that identifies one from another.

Context: a more comprehensive understanding, be it historical or spatial.

Dome: the inside of a snow globe; within the volume.

Downtown: typically the most dense region of a city; where many of the more important structures are located; has a historical context that dates back to the city's origin.

Icon: a building, structure, or statue that, intentionally or not, represents something other than the physical structure itself, something intangible.

Image: the mental picture that comes to one's mind when thinking of a person, place, or object.

Landmark: a building, structure, or statue that exists in reality; it is accepted as recognizable; these are typically the tourist attractions within a city.

Message: the intended communication from sender to receiver.

Monument: a building, structure, or statue that is represented in the snow globes.

Placebo: an object which is intended to give a certain affect; however, this object is not found in reality; it is invented as a substitute for a real object. It is an idea materialized and made to convey a certain impression; the visual representation is fairly generic.

Reading: the way in which one looks at a physical image and mentally interprets it.

Stereotype: a form of cultural attitude which is widely recognized and understood as the common opinion.

Style: a categorized system of architectural identification, generally associated with certain time periods and determined by organizational strategy, spatial quality, and façade treatment.

Theme: a representative guideline to ensure that all design moves reinforce a particular visual aesthetic – utilized to achieve design inspired by a specified precedent.

TOUR GUIDE BROCHURE

The remainder of this paper focuses on the identity of the top five American tourist cities and the role architecture plays in establishing these images. According to about.com, the top five tourist destination cities in America are, in ascending order: New York City, New York; Los Angeles, California; Chicago, Illinois; Washington, District of Columbia; Las Vegas, Nevada.³⁷ Nine snow globes from each of the five cities were utilized as a tool of analytical measurement. This analysis resulted in a series of diagrams which graphically explores numerous relationships. The additional book of diagrams is explained and further explored in the next chapter of this written portion.

All research and data gathering was performed in the Google Chrome browser. The snow globes were selected using Google Shopping on August 26, 2016. For each city, "[city name] snow globe" was typed into the search box. Using the default sorting of results with no additional filters, the first nine unique globes were selected. Once the 45 total globes were selected, the website for each seller was visited to gather specific information about the product, such as dimensions. A matrix was created (see appendices), identifying as many monuments in the globes as possible – once the monuments were determined, additional information was obtained about the landmarks in reality, including year of construction, architectural style, height, and program.^{38,39,40,41,42,43} This data served as the base for the diagramming process. The remainder of this chapter explains the purpose and process of the diagrams in the book.

The graphic styling of the diagrams was inspired by *Archi-graphic: An Infographic Look at Architecture* and *The Visual Miscellaneum: A Colorful Guide to the World's Most Consequential Trivia*, both of which deal with translating data and textual information into a visual

³⁷ Melanie Renzuill, "The Top 10 Places to Visit in the USA," About Travel, May 16, 2016, accessed September 6, 2016, <http://usatravel.about.com/od/Top-Destinations/ss/Top-10-USA-Destinations.htm>.

³⁸ EMPORIS. Accessed September 12, 2016. <https://www.emporis.com/>.

³⁹ SkyscraperPage. Accessed September 12, 2016. <http://skyscraperpage.com/>.

⁴⁰ The Skyscraper Center. Accessed September 12, 2016. www.skyscrapercenter.com/.

⁴¹ New York Architecture. Accessed September 12, 2016. www.nyc-architecture.com/.

⁴² Los Angeles Conservancy. Accessed September 12, 2016. <https://www.laconservancy.org/>.

⁴³ Chicago Architecture Info. Accessed September 12, 2016. www.chicagoarchitecture.info/.

explanation.^{44,45} The data about the cities is abstracted in a way such that it isolates the underlying information to serve as the base for the diagrams; this data is then converted to points and lines, the most fundamental graphic elements.⁴⁶ The combination of these simplistic vectors created the varied diagram set. The overarching logic behind graphic decision making was informed by Edward Tufte's theories of visual translation of quantitative information.^{47,48}

The Subjects

The first five spreads contain scale images of the snow globes used in this study. All images shown represent the "front" of the globe. The globes are not numbered on these pages; however, it is understood that the globe on the far left is #1, ascending to #9 on the far right. The color and brightness of the images were not altered in anyway – the images were taken directly from each seller's website and saved in ".png" form, the background later cropped out in Photoshop to isolate the globe. The images are scaled proportionally based off dimensions provided with the seller's description of each item; to fit onto the layout, the globes are presented at half their true scale.

Context

The first set of diagrams put the snow globes into the larger content of reality. "The Land Enclosed" maps out an approximate boundary in which all monuments that appear in the snow globes are contained. This area is shown in the broader boundary of the entire city. It demonstrates what proportion of the city's land area is demonstrative of marketable focus. The lighter-colored areas are outside of the city's official city boundary; however, a landmark from a neighboring municipality appears in the subject city's snow globe(s).

⁴⁴ Frank Jacobus, *Archi-graphic: An Infographic Look at Architecture* (London: Laurence King Publishing, 2015).

⁴⁵ David McCandless, *The Visual Miscellaneum: A Colorful Guide to the World's Most Consequential Trivia* (New York: Collins Design, 2009).

⁴⁶ Lupton and Phillips, *Graphic Design*, 13.

⁴⁷ Edward R. Tufte, *Beautiful Evidence* (Cheshire: Graphics Press, 2006).

⁴⁸ Edward R. Tufte, *Envisioning Information* (Cheshire: Graphics Press, 1990).

"Population of Residents and Tourists" demonstrates the ratio of annual tourists to permanent residents within each of the cities. The diagram also shows what percentage of tourists is international as opposed to domestic. A larger "map" is provided to compare the city population to the state in which that city is located, as well as the United States as a whole. This illustrates how significant these tourist cities are to the American economy. Statistics and data to craft these diagrams were taken from various websites with demographic information for each city.^{49,50,51,52,53,54,55} The data is as recent as available – most of the annual tourist counts were taken from 2015.

The Monuments

Studying the individual globes, monuments were identified from their physical translation to the abstract. In "Frequency," the specific monuments are called out. The histogram depicts how often it appears in the snow globes, accounting for both dome and base; the lighter bars represent a monument which is depicted on the base of the snow globe, while the darker bars represent a monument which is depicted in the dome of the globe. Quite a few monuments exceed 9 on the vertical axis, as they are apparent in both the dome and on the base of any particular globe. This diagram demonstrates how significant buildings are to the iconic reading.

Not every monument in the snow globes was identifiable; "*Placebo Effect*" observes the proportion of identifiable and unidentifiable monuments within the dome. The darker color

⁴⁹ "NYC Statistics," NYC & Company, accessed September 18, 2016, www.nycandcompany.org/research/nyc-statistics-page.

⁵⁰ "Record 45.5M Tourists Visited Los Angeles Last Year," CBS Los Angeles, January 11, 2016, accessed September 18, 2016, <http://losangeles.cbslocal.com/2016/01/11/record-number-of-tourists-visited-los-angeles-last-year/>.

⁵¹ Danny Ecker, "Another Year, Another Chicago Tourism Record," Crain's Chicago Business, April 26, 2016, accessed September 18, 2016, www.chicagobusiness.com/article/20160426/NEWS09/160429880/another-year-another-chicago-tourism-record.

⁵² "Washington, DC Visitor Research," DC Press, accessed September 18, 2016, <https://washington.org/press/DC-information/washington-dc-visitor-research>.

⁵³ "Visitor Statistics," Las Vegas Convention and Visitors Authority, accessed September 18, 2016, www.lvcva.com/stats-and-facts/visitor-statistics/.

⁵⁴ "Las Vegas: International and Domestic Visitors 2006-2014 | Statistic," Statista, accessed September 18, 2016, <https://www.statista.com/statistics/480962/las-vegas-international-and-domestic-visitors/>.

⁵⁵ "Population," US Census Bureau, accessed September 18, 2016, <http://census.gov/topics/population.html>.

represents a monument which was specifically identified, and the lighter color represents a monument which was either arbitrary or too poorly crafted to identify. This diagram shows how pertinent monument legibility is to reading the city.

Souvenir and Site

This set of diagrams compares the globes to the cities they represent. "Mapping the Globe" goes through city by city, comparing the plans of the snow globes to a map of the city. The monuments in the dome and on the base are color-coded and plotted to scale in the geographical location. To create the maps of the snow globes, the "front" elevation of the globe (the image shown of the snow globe in "The Subjects" section) was oriented in plan as South. The same color-coding was used to plot the monuments that appear in the dome (demarcated by a faint circular boundary in the diameter of the globe), and the monuments that surround the base are shown along the circumference. These points are mapped to demonstrate the relationships between monuments regarding location in real space. The pattern produced in the globes can show how the souvenir condenses the map of the entire city or focuses on a singular district.

Whereas "Mapping the Globe" is plan-oriented, "Skyline Highlights" focuses more on the vertical axis; spatial relationships between monuments are relevant. For this diagram, a photograph of each city was selected from Google Image search – the chosen view is a commonly photographed angle of the skyline, capturing many of the city's iconic buildings. This image was then outlined and silhouetted in order to compare to the snow globes. To create the "skyline" for the snow globes, the outline was created as though the dome was removed and only the casting of the clustered elements within remains. By silhouetting the elevations, focus is placed on shape, height, and proximity. The similarities of distinct elements between the actual city and the snow globes exhibit how crucial the defined skyline is to the overall reading of the city from afar.

An Encompassing View

This section of the graphic exploration delves into connections of the snow globes to the world outside the dome. The monuments selected to be in the globes were chosen for a reason – it is their responsibility to convey a message about the place. By looking at the “big picture” of these landmarks as they exist, there is a holistic understanding of the culture and history packed into the snow globe.

In 2007, the American Institute of Architects (AIA) issued a survey to see what the public’s favorite American architecture was at the time.⁵⁶ This data is organized in the “AIA Public’s Choice: America’s Best Architecture” diagram, which identifies the “favorite” buildings that appear in the snow globes and seeks what role this plays into the selection of monuments for the souvenir. The graph plots the buildings’ ranks along the x-axis and the number of times they appear in the globe along the y-axis. A ratio is created of monuments which appear only in the snow globe, only on the AIA list, and in both. On a similar note, “A Round of Recognition” highlights the monuments which have made official registers at the city, state, national, and world level; a connection is made back to the AIA’s list. Both of these diagrams work to identify the emphasis placed on the design of the globe, and whether the manufacturers take into account the public’s opinions, or even prestigious titles such as the National Register of Historic Places.

As a measure of importance, cities have had a race to the top...literally. Since ancient times, building bigger and better has been a goal of civilizations to prove their impact on the world. With new technologies, buildings have become taller and taller over time, and modern cities compete to have the highest point in the world. “Mapping Chronology v. Verticality” attempts to draw a correlation between heights of the monuments over time and the cities’ ranks as tallest in the world, and the way in which this information ways into the significance of certain structures to exemplify the city.

⁵⁶ “AIA Reveals Public’s Choice America’s Best Architecture,” AIArchitect, February 9, 2007, accessed September 12, 2016, http://info.aia.org/aiarchitect/thisweek07/0209/0209n_150bldgs.htm.

Architectural styles are evidence of design development over time. Historic buildings serve as an archive; new buildings choose to emulate the past or define a new path. Styles are apparent on the façade of a building, in the interior of the space, and throughout the urban layout. By classifying buildings with styles, there can be connections drawn to the motive behind actions. “Stylistic” draws a web to show the weight that different architectural styles have across the five cities, and which cities are influenced the strongest. “Functional Cities,” on the other hand, disregards the aesthetics of the monument in preference of the program. This allows an insight as to what types of spaces create the city.

In Full Color

A significant part of the study focuses on color, as it can potentially “say” more about the city than words do in relation to snow globes. To create the RGB values for this section, the eyedropper tool was used in Adobe Illustrator. For the snow globes, the unaltered images from Google Shopping were utilized. To compare to the real context, images were found of the various landmarks through Google Image Search; to provide as much accuracy as possible, photographs were selected that appeared to have been taken at the same time of day or in a similar light to all the others. Since all the colors come from images, rather than from the original artifact, there is bound to be slight discoloration. However, with the tools available, the colors are represented as consistently and accurately as possible.

The first diagram in this set, “The Colors of the City,” demonstrates an approximate proportion of all colors that appear in the dome and on the base of the snow globe. The colors chosen paint vivid pictures of each city and give a snapshot of a walk through the streets. “Color Represented v. Color Reality” examines the issue even further, comparing the colors of the monuments in the globes to their built counterparts. An overall view is given, as well as breaking it down by monument.

POINTS OF INTEREST

This section presents five case studies – the top five American tourist cities. Each has a unique background which contributes to its image; the history, culture, and reputation of each city is discussed here, leading to an ultimate conclusion as to the personality, or portrayed message, for each. The architectural context is also presented in this section, drawing a connection between the city's inner workings and its outward appearance. This is all tied together with the analysis of the snow globes, identifying the crucial elements which define the actual city.

New York City



Figure 1

One of the original thirteen colonies, New York has been part of America for nearly four centuries, making it the oldest subject in this study. There is a reason New York City is the top tourist destination in the United States, for it is so rich in history and has a such diverse culture that it can appeal to a wide market. It is a global city, known by all nations; this has been so for centuries, as New York has forged the path in American business and trade. Since 1790, New York City has been the most populated city in the country. It has the "most famous skyline on earth," and its architectural standards have been a benchmark for other cities to follow as it is the "most influential American metropolis." ⁵⁷

⁵⁷ George Lankevich, "New York City, New York, United States," Encyclopedia Britannica Online, accessed November 20, 2016, <https://www.britannica.com/place/New-York-City>.

Founded by Dutch settlers in 1624, New Amsterdam was a small port built along the water for ease in trade and transportation of new immigrants. The first inhabitants settled on the very southern tip of what would become known as Manhattan; surrounded by water on either side, this was the ideal location for the West India Trading Company to establish a North American base. As the business took root in its new home, the potential for commercial activities and political involvement attracted more Europeans to cross the Atlantic and make a home on the island. In addition to the original Dutch residents, people from all different countries came to live in the growing town. Possessing ethnic diversity from its origins, New York became known as a “melting pot.”⁵⁸

Continuing to develop as a major trade center, the town evolved for the Company’s sake. The few shoddily built houses along the coast were pushed further up the island to make room for a larger business district. As the city became more populous, the random array of small streets began to follow a stricter plan, growing wider and more established; buildings became more permanent with more intentional construction.⁵⁹ The architecture began to take on distinct style, having cycled through the early stages of vernacular design. Ready for a more pronounced style of building, architects turned to the classics to assert ancient ideas in their new city. Drawing upon the orders of Ancient Greece’s classical architecture, the ideas of democracy were transferred to any building’s façade that bore a temple front. So as to not to lose their individual character, a new American motif was applied to the Greek orders, effectively synthesizing ancient history for use by history in the making. In particular, these techniques were applied to government buildings, demonstrating the city’s connection to the powerful, enlightened civilizations of old while simultaneously establishing a unique identity.⁶⁰ As more people moved to America, this became a main immigration hub, hence being the first sight that new Americans would see – this placed great importance on appearance.

⁵⁸ Donald M. Reynolds, *The Architecture of New York City: Histories and Views of Important Structures, Sites, and Symbols* (New York: Macmillan, 1984), 1-7.

⁵⁹ Reynolds, *The Architecture of New York City*, 23-26, 40.

⁶⁰ Reynolds, *The Architecture of New York City*, 48-52, 79.

The city began to fill with landmarks, some for their historical significance, others for the architectural distinction, some for both.⁶¹ Time progresses and new building materials make an impact on the streets of New York. Cast iron provides qualities that brick and mortar or wood cannot, giving buildings the capability to reach taller heights and create a more lasting frame. With cast iron's introduction, structures emitted a purpose. These new forms were introduced at the 1871 World's Fair: Columbian Exposition in Chicago, proving New York's dominance in the built environment.⁶² Since 1857, New York had access to elevators, which allowed buildings to start to climb vertically. The high-rise was the new element inserted in the city; aided with the discoveries of Chicago's architects, New York skyscrapers started taking new shape. In 1913, the Woolworth Building became the tallest building in the world, taking the title from the Metropolitan Life Tower, also in New York. Rather than reaching towards the sky with elevations of glass and exposed structural steel, the Woolworth Building coated itself with gothic revival ornament, bringing a sense of antique elegance to the modern structure. The building opened with great ceremony, all attention drawn towards it as President Wilson himself turned the lights on for the first time. The gothic influence in the façade dubbed the nickname "Cathedral of Commerce," as the Woolworth was a business housed in this glorious tower reminiscent of a church. It was detailed in such a way that the intricacies could be read from anywhere in the city.⁶³

The 1908 Singer Building was the first time New York could claim the title of tallest city in the world; from that point until 1974, it held the title via seven different skyscrapers. Following the Woolworth in 1930 was 40 Wall Street, which held the title for two months until the Chrysler Building was completed. Similarly with the Woolworth, Chrysler was built as an office building, but rather than an ordinary office, the company wished to establish prominence via its headquarters. Chrysler had very high standards for the building, and it was intended to serve as a monument to all that the company had achieved. Much like the Woolworth as well, the Chrysler Building draws

⁶¹ Alan Burnham, A.I.A., ed., *New York Landmarks; a Study & Index of Architecturally Notable Structures in Greater New York* (Middletown, CT: Wesleyan University Press, 1963).

⁶² Reynolds, *The Architecture of New York City*, 131-135.

⁶³ Reynolds, *The Architecture of New York City*, 147-149, 169-171.

from other influences in the treatment of its façade, including Beaux Arts and ancient Mesopotamian (ziggurats); however, it is still an original design that speaks for the company on an individual basis.⁶⁴

Within a year, even the Chrysler was surpassed in height, as the Empire State Building opened in 1931 with even more ceremony than did Woolworth. It is the “most famous and revered” building in America, maintaining a status as a symbol since it rose from the city during the time of the Great Depression, when America needed to look up to something, both literally and figuratively. Above all others, Empire State Building is associated with the image of New York City, embodying its power and legacy, its integrity and purpose.⁶⁵ Empire State held the title of tallest building until the Twin Towers of the World Trade Center passed it in 1974. The Towers were the last buildings in New York to be the tallest in the world, though the rebuilt and reimagined One World Trade Center now holds the title of tallest building in America, proving that the symbol of the city cannot be destroyed. These achievements are just some of which make New York and “event of worldwide importance.”⁶⁶ However, there are aspects beyond vertically which attribute to the city’s acclaim.

All of the aforementioned buildings, as well as many others, are “cities within cities,” building up with multiprogrammatic and authoritative aspects. In addition to the built form, the urban landscape has also been an integral part of NYC – Central Park is the oasis void in the dense city fabric, but there are numerous smaller parks and plazas which provide natural relief from the miles of manmade creation. Even in the gigantic vertical structures, ordinances have been put in place to allow for natural light and airflow through the buildings and down into the streets: the setback is part of what gives the towers their unique shapes, tapering towards the top. Like most things in New York, there is a function to the action, yet it is delivered in a graceful, aesthetically innovative

⁶⁴ Reynolds, *The Architecture of New York City*, 235-239.

⁶⁵ Reynolds, *The Architecture of New York City*, 239-247.

⁶⁶ Le Corbusier, *When Cathedrals Were White* (New York: McGraw-Hill, 1964, accessed November 19, 2016, https://monoskop.org/images/f/fc/Corbusier_Le_When_the_Cathedrals_Were_White.pdf, 83.

way. Even in its infrastructure, it has excelled; the Brooklyn Bridge serves as a necessary link between two parts of the city, yet it is dubbed the “most famous bridge in the world.”⁶⁷

Whereas the architecture of Chicago leaned towards minimalist towers, the design of New York produced alterations on the classic box. The Modern skyscrapers of NYC take on forms that are attributed only to that place; much like the first famed buildings, the modern ones draw elements from other styles and create their own. The architecture is as much a melting pot as the culture, demographics, and businesses.

The snow globes of New York are immediately identifiable as New York. The sizes of the globes exist on either end of the spectrum, the collection possessing the largest and the smallest globe sizes of the study. The name “New York” appears on four globes, and “New York City” is written on the base of two. One globe has signage-inspired text along the base, words such as “rent” and “Broadway” appearing; however, no direct textual reference is made to the city. Two globes lack any text whatsoever. The flitter, or “snow,” within the domes is a standard matte white, reflecting the snow which truly does fall in New York. Globe #3 is unique in shape, as it is semispherical in form, rather than a true sphere; it rests on a flat base. Another oddity in this group is globe #1, which has a rectangular base as opposed to one that assumes the general form of a cylinder. Three of the bases are unadorned with architectural elements.

One of the largest cities by area in America, New York City, which is comprised of five boroughs, totals at 304 square miles. However, the monuments presented in the globes are concentrated only on Manhattan and nearby Liberty Island; even on Manhattan, the monuments are located on the southern half of the island, from the midpoint of Central Park down. Historically, the business district began at the tip of Manhattan and worked its way up; as it grew, the residents were pushed further north, leaving the south primarily for businesses. This offers an explanation as to why this region is highlighted, for the monuments, which are primarily office, are all located here.

⁶⁷ Reynolds, *The Architecture of New York City*, 254, 303-305.

Since America's foundation, New York has almost always been the most populous American city, what with a large influx of immigrants and ambitious young business people who want to move to the big city. With a current population of 8.5 million and an annual tourist count of 56.5 million, New York is by far the most desired city in the nation. New York City accounts for a significant percentage of New York's state population, concentrating millions of people in a small land area, on an island with four surrounding boroughs. Just as the population is diverse, the tourists are as well, with 12 million being from international locations each year.

The New York globes have the most identifiable monuments, 26 appearing a total of 87 times. It comes as no surprise that the Empire State Building is represented 14 times, followed closely by the Chrysler Building. Both monuments appear inside the dome of every single globe, asserting their dominance as icons of the city and subsequently, their need to be included. The Statue of Liberty, 601 Lexington (Citigroup Center), and Brooklyn Bridge all appear more than 7 times, as they are each distinct New York staples as well. Half (13) of the monuments appear a single time; most of them are located in the globe, save Broadway, Flatiron Building, and San Remo, which all appear only on the base.

Since New York does have so many definite structures, it is unforeseen that there should be any placebos included. However, it can also be understood that the landmarks stand out from the city because they *are* different from the surrounding context, the generic mid-rise buildings which were designed with a pattern book. Once one arrives in NYC and walks the streets, s/he will be surrounded by such context, the peaks of the skyscrapers distant points in the sky; in a way, the context is almost more relatable to the human scale, as the streetscape is a large part of the New York experience. In total, four domes include placebo buildings, and of course, so does each base. Most domes contain only a couple monotonous masses; however, #5 is a majority unidentifiable constructs – this draws the eye in such a way that the Statue of Liberty, Empire State, Chrysler, and United Nations buildings stand out, being the tallest and most defined pieces.

The map produced in "Mapping the Globe: New York City" has a strong positive correlation, perfectly taking the angle of Manhattan. There is a cluster of monuments in Midtown and in the Financial District, with connections made between the two in the Flatiron District and Greenwich Village. There are a few located in/on Central Park at the very north end of the map. These groupings show the phases of development in the city and where business is concentrated. The globes, due to their circular template, cannot very well replicate this linear diagonal. However, there appears to be no attempt to place neighboring buildings in proximity of each other. Ultimately, this is irrelevant since one walking through the streets of New York, while surrounded by high-rise on either side, would not be able to see the target anyway. The best views within the city are from the observation decks atop the skyscrapers, which look to the other skyscrapers as the shorter buildings meld into the background. In this sense, the skyscrapers are neighbors to one another on a comprehensible level. Each dome contains at least four identifiable monuments, and those which have identifiable monuments along the base have a minimum of three. This provides for a very dense environment within the globes, much like the crowded streets of New York.

It has been established that New York City has one of the most recognized skylines in the world. Even without its lights and colors, the shapes of the buildings are so special, each meeting the sky in a creative way. From the New Jersey side of Manhattan across the Hudson River, the Empire State Building is in the forefront, its echelon at the top tapering to the spire, so famously climbed by King Kong. From the Brooklyn side across the East River, Chrysler Building and 601 Lexington are strong figures, with the delicate fillets up to the spire or the sloped roof plane. The globes certainly hold onto these elements, making the silhouettes readable as NYC. To send a message to the world, the transmission needs to be unambiguous, lest the message be misinterpreted. For the prowess of New York to be read, it is critical that the skyline not be mistaken for any other. Even in a cheesy souvenir, the form of the Empire State Building must be strong; it is the tallest and most easily read of all the monuments in each dome.

Since New York is the most iconic American city in the eyes of popular culture, it logically has the most architecture selected for the AIA Public's Choice list, accounting for over a fifth of the total 150 buildings on the list. Of the 33 New York buildings on the list, 11 are represented in the globes; 7 are in the top 50. The Empire State Building proudly claims its position as the best work of architecture in America, and as always, the Chrysler is right behind it at position nine. There are more landmarks on the AIA list than are in the snow globes, demonstrating that the importance of New York's architecture on American culture is too great to capture in a tiny glass dome. New York is the only city in this study to have demolished buildings on the list of best architecture, claiming Pennsylvania Station, the original Yankee Stadium, and the original World Trade Center. Even in death, these structures hold strong bonds with people and contribute to the overall image of the New York City.

Along with the abundance of AIA votes, many monuments have some form of national or city recognition. The Statue of Liberty is on the most registers, including New York City Landmark, New Jersey Register of Historic Places, National Monument, National Register of Historic Places, and is the only landmark in this study to be named a UNESCO World Heritage Site. This validates that New York is a place in the world, not just in New York or America. It has international acclaim and significance. Many monuments are NYC Landmarks, on the National Register, and a U.S. National Historic Landmark; the list is as follows: Brooklyn Bridge, Chrysler Building, Empire State Building, Federal Hall, Flatiron Building, General Electric Building, Stephen A. Schwartzman Building (public library), and the Woolworth Building. The fact that so many of these are recognized at so many levels demonstrates what a national gem Manhattan is to the country as a whole.

In constant competition with Chicago for the tallest building in the world, New York's trend for heightened buildings increase as time progresses, as diagrammed in "Mapping Chronology v. Verticality." It held the title of tallest city in the world consecutively for a longer timespan than did any other in the study. The monuments in the globe alone account for years 1913-1974. Though there were buildings before the Woolworth that helped New York to gain the title in the first place,

those are not accounted for on the graph, nor do they contribute to the understanding of the snow globes. Looking at the x-axis, New York has the oldest and the newest buildings portrayed in all 45 globes. From Federal Hall to One World Trade Center, the design in New York has been setting standards for the rest of the nation.

The style of New York's architecture is consistently varied, meaning that it has near-equal representation in almost every category in "Stylistic." With five monuments in the Art Deco cloud, this is the most predominant style of the city (both Empire State and Chrysler are in this classification as well). Neoclassical, Beaux Arts, International, and Neo-Gothic each contain three monuments, displaying an array of styles which add to the image of the city. As with everything pertaining to the Big Apple, the monuments serve a variety of functions. Since its founding as a company town for the Dutch, New York has remained a business hub, and hence most of the monuments are programmed as offices. There are buildings of every program type except hotel shown in the globes. The percentage of these is small for each, but the sum comprises a significant percentage of the globes.

"The Colors of the City" for New York City are very desaturated, muted, and monotonous. There are colors of a significant hue; however, they appear to be more on the earth-tone side of the color. These dusty golds and purples could imply dirt, which works with the gritty feel of some older New York buildings which have built up a layer of patina. The colors that appear most frequently are grey and brown, lending a very real, gritty look to the globes. Grey represents "somberness, authority, practicality, corporate mentality, [and] trust" while brown represents "history, utility, earthiness, richness, tradition, conservative[ness]."⁶⁸ These are all accurate traits of New York; no matter which nuances have impacted the overall personality, it has always had a good reputation promoted by its strong foundation and its powerful influence. In comparison, the colors of the globe are much darker than those of reality; on a building-by building analysis, the colors are quite close to the likeness of their built inspiration. This similarity re-emphasizes the

⁶⁸ McCarthy, "Logos," MarketingProfs

seriousness of New York; the colors are not overdone but simply adjusted slightly for readability in the dome.

New York is a place that was molded by a diverse population and purpose; though business is considered at the forefront, culture, art, entertainment, and monumentality are not forgotten. Many landmarks within the city are iconic; the city, as a whole, is iconic as well. New York has always forged a new path in the world, being a trendsetter and a showman of American innovation. The sense of collaboration between all aspects of the city makes for a rich reading – whether seeking to succeed in business, enjoy the arts, or learn about history, New York City can provide the best experience for any of it. The city specializes in totality and inclusion, and it very well lives up to its name of “melting pot.” The architecture is expressive of this diverse culture with numerous precedents influencing the façades, and symbolism is apparent at the pinnacle of every structure. The snow globe picks up on this rich layering of the city, bringing in landmarks from multiple time eras which gained fame for different reasons. The overall image of the city is a conglomeration – a beautiful, powerful metropolis.⁶⁹

Los Angeles



Figure 2

Located on the West Coast, Los Angeles (LA) is far from the original American colonies back on the East. Founded in 1781 by the Spanish, it became a small Mexican town in the 1800s. The land

⁶⁹ Lankevich, "New York City, New York, United States," Encyclopedia Britannica Online.

was divided into plots of land on which settlers could build their individual homes. After the Mexican-American War, California became part of the United States. It remained a small agricultural area until the late 19th century, when the railroad was introduced to connect it to the already-established San Francisco. Once upon a time, Los Angeles was a natural landscape, which was very appealing to those who lived in industrial cities back East and in the Midwest. As more people moved to Southern California, and the trade industry picked up, the town quickly grew into a city.⁷⁰

The Los Angeles of today is a large metropolitan area containing many unique communities; within the city itself, there are incredibly wealthy and glamorous estates, crime-ridden slums, bleak business districts, and beach resorts – all of this spread across 503 square miles. LA is the most sprawled city included in this study as it is “boundaryless” and all of the various neighborhoods “bleed[...] together into a continuous urban map.”⁷¹ Los Angeles is the definition of urban sprawl, comprised of hundreds of suburbs that are disconnected from one another. Unlike most major cities, LA does not have a strong urban core or fabric. Areas of density are scattered about, forming multiple minor centers – one coherent downtown area is hard to define as culturally and architecturally significant monuments are displaced all throughout this vast chunk of land in California. There is no consensus on a memorable downtown district. These intermittent landmarks are layered and serve as markers to define the sequence through the sprawl.⁷²

The present state that Los Angeles is in can be explained perhaps by the time in which it developed. Much of the growth occurred post-World War II in the height of suburban fever in which every American wanted their own piece of land with their own home. Los Angeles encompasses and dramatizes both the American Dream and the American Dilemma in its residents’ desire to have it all.⁷³ Historic downtown was established before this, and city hall, the

⁷⁰ Leonard M. Pitt, “Los Angeles, California, United States,” Encyclopaedia Britannica, accessed November 18, 2016, <https://www.britannica.com/place/Los-Angeles-California>.

⁷¹ James Steele, *Los Angeles Architecture: The Contemporary Condition* (London: Phaidon Press, 1993), 119.

⁷² Steele, *Los Angeles Architecture*, 9-11.

⁷³ Ivan Fallon, “State of the Union,” *The Sunday Time Magazine*, September 6, 1992, 24.

civic center, and the library are all still distinct elements that build up the character of that part of the city. These Art Deco icons serve as a reminder of the fashion and culture of the 1920s, reminiscent of everything from classy red carpet events to gangster history. However, much of the other older structures were demolished to create a tabula rasa for suburb developers.⁷⁴ As a result, a large proportion of the built environment does not have strong character. Another factor which aids in confusing the ground plane is the freeway. It cuts through LA, contributing only traffic and smog to the city; the freeway overpowers the grid and any sense of clarity in the urban zone.

Much like its nondescript plan, Los Angeles' skyline is not as memorable as many other cities. Again, this is contributed to the great distances between iconic buildings – any one view of LA cannot capture more than an incomplete chunk. Even in the central business district, the densest and most vertically pronounced area, many of the buildings lack recognizability. This is partially due to the flat roofs, necessary for helicopter landing pads.

There are multiple "centers," which are connected by an extensive infrastructural system: the freeway. The freeway, as mentioned previously, is a complicated and confusing, yet integral, part of Los Angeles. When passing through, likely driving in a car, one can see nothing but endless pavement: this is the ground-level experience. Though some buildings are rather tall, they do not engulf the street – the road system is more powerful than any of the architecture presented. Without a car, it is nearly impossible to travel across Los Angeles as places are spread out too far. The endless sprawl and roads are futile to navigate.⁷⁵

Aside from the need for housing that justifies the multitude of experimental subdivisions that define the urban terrain, Los Angeles' sprawl can be understood in another way.⁷⁶ One of the neighborhoods of Los Angeles is Hollywood: the center-point for the American film industry. Since

⁷⁴ Dana Cuff, "Fugitive Plans in the Provisional City: Slums and Public Housing in Los Angeles," in *Looking for Los Angeles: Architecture, Film, Photography, and the Urban Landscape*, ed. Charles G. Salas and Michael S. Roth (Los Angeles, CA: Getty Research Institute, 2001), 97-99.

⁷⁵ Cees Nooteboom, "'Autopia' (1973) and Passages from 'The Language of Images' (1987)," in *Looking for Los Angeles: Architecture, Film, Photography, and the Urban Landscape*, ed. Charles G. Salas and Michael S. Roth (Los Angeles, CA: Getty Research Institute, 2001), 13-27.

⁷⁶ Becky M. Nicolaides, "'Where the Working Man Is welcomed': Working-Class Suburbs in Los Angeles, 1900-1944," in *Looking for Los Angeles: Architecture, Film, Photography, and the Urban Landscape*, ed. Charles G. Salas and Michael S. Roth (Los Angeles, CA: Getty Research Institute, 2001), 57.

the early 1900s, it has grown in influence; as films became more abundant and diverse, so did Hollywood and the surrounding area. Much of the Los Angeles landscape has been the backdrop for films. In fact, development of Los Angeles post-World War II was designed by an individual who was both an architect and a filmmaker, William Pereira. The architecture served as scenery for movies to be filmed in the city – futuristic design took over the historic built environment. The area known as Bunker Hill was almost entirely redesigned to fit the new desired aesthetic of the “aerospace-age” world.⁷⁷ Isolated instances across the metropolis were specific for films and contribute to the random assortment of styles and inconsistency.

The average snow globe size for LA is between two and three inches in diameter; two of them are on the larger size and subsequently contain more monuments in the dome. The flitter in the globes is more metallic, appearing to be more glitter than snow. This makes sense as Southern California receives snow so rarely; fittingly, glitter meshes with the glitz and glam of Hollywood. The name “Los Angeles” appears on seven globes, and a couple say “Hollywood,” “LA,” and one says “City of Angels.” In a way, every globe is labeled with its location for identification purposes. Without this textual information, identifying the city depicted in the globes is quite difficult.

Los Angeles’ proper city limit is the largest land mass of any of the cities studied; the monuments shown in the globes are spread out far across the area of LA, representing approximately a third of the total city. As LA has an expansive border, almost all of the monuments are located within a neighborhood of the proper city. The Santa Monica Pier is the only monument which is not within the boundary of Los Angeles – adding Santa Monica to the metropolis that is Los Angeles, there are 511 square miles condensed into the hand-held souvenirs. Just under 4 million people reside in Los Angeles while 45 million visit annually, 6.5 million of which are international. LA represents a large chunk of California’s population, so it is very influential and necessary for attracting income via tourism.

⁷⁷ Philip J. Ethington, “Ghost Neighborhoods: Space, Time, and Alienation in Los Angeles,” in *Looking for Los Angeles: Architecture, Film, Photography, and the Urban Landscape*, ed. Charles G. Salas and Michael S. Roth (Los Angeles, CA: Getty Research Institute, 2001), 45.

There are 18 monuments that were identified in the globes: half of them appear a single time across all 9 globes. The U.S. Bank Tower appears most frequently, being featured in seven globes. Very few monuments are carved into the base; however, Mulholland Drive, Two Rodeo, and the Theme Building at LAX all appear *only* on the base. Though Los Angeles is represented by many different monuments, the total number (accounting for multiplicities of the same monument) is the lowest of all cities, counting 38 recognizable structures inclusive.

Los Angeles has by far the most placebo buildings – every globe except #9, which represents the Hollywood neighborhood specifically, has at least one fake or unidentifiable figure. Three globes have more than eight placebo structures: most of the buildings contained in the snow globes are either non-existent buildings or so deeply abstracted that they cannot be determined. It has been established that the design of many buildings in Los Angeles lack strong aesthetic characteristics. Even if the globes were cast to accurately portray more buildings, the likelihood that even then the general populous would recognize any is low.

The aerial view of Los Angeles is a sprawling, disconnected nightmare; despite the underlying grid, overlapping patterns and direction shifts encroach across neighborhoods. Take that away, and “Mapping the Globe: Los Angeles” shows just how distant and unlinked the monuments are, dots scattered across the page. The monuments are spread across the vast landscape, stretching from Griffith Observatory in Los Feliz to Watts Towers in Watts, with a few in the Hollywood neighborhood. A small concentration appears where the downtown business district exists; the landmarks in this cluster also happen to be the monuments that appear most frequently in the domes of the globes. This area of Los Angeles is perhaps the most recognizable as far as skylines are concerned, as it has the densest concentration of high-rises, including US Bank Tower, Aon Center, California Plaza, and Century Plaza Towers; these are all among the tallest structures in Los Angeles, as well as all of California. This helps add to the density and allure of this region of the city. Looking at the globe plans specifically, they each possess between two and four monuments in the dome and no more than three along the base. The monuments are arranged in no

particular order in the snow globes. Observing the groupings of landmarks within close proximity of one another, it appears as if the small collection of buildings in any given area is reflected into the globes.

Similarly as with the plan, the elevation of LA is patchy and nondescript. When blacked out into a singular silhouetted form, it is hardly unmistakable; Los Angeles' skyline is generic and could easily be any other city which lacks distinctive skyscrapers. The top of every single building is flat; some have slight echelons towards the top, but the moves are too minute to counteract the blanket of extruded boxes. This lack of definition is evident in the snow globes silhouettes as well. If anything, they have slightly more shape; however, the shape does not resemble anything specific. Design moves are sloppy and random, producing crooked towers and uneven symmetry. In addition to the built environment, many of the globes illustrate some of the unique Californian landscape, including palm trees and the Hollywood Hills. This, in addition to the blue-painted skies around the base, depicts a clean, natural environment. In reality, LA is a polluted concrete jungle. Though Angeles National Forest is located in the surrounding mountains, a majority of the city lacks any greenery other than the palm trees which line boulevards and lawns in wealthy neighborhoods which are green, even during the drought.

Of the millions of buildings in Los Angeles, seven are on the AIA's Public's Choice list of America's Favorite Architecture. Only one of these landmarks, the Hollywood Bowl, appears in *one* of the snow globes. There are 18 total identifiable monuments in the globes, yet only one monument is on the list. This implies that the public's favorite buildings are not necessary to portray Los Angeles; the other depicted monuments tell a larger story about place. Some of the omitted AIA buildings include influential houses of the 20th century: Hollyhock House and Stahl House. There are two cultural institutions of significance as well: the Getty Museum and the Disney Concert Hall. All of these landmarks represent a strong iconic aspect of Los Angeles' history. Perhaps by including them, they would alienate the rest of the city and the rest of the story – it is better to keep it generic and include multiple facets.

As far as official recognition is concerned, eight of the monuments in the globes are preserved as a Los Angeles Historic-Cultural Monument. Watts Towers is on four separate registers: in addition to the LA H-C, it is a California Historic Landmark, part of a Historic District, and on the National Register of Historic Places. Closely behind is Griffith Observatory, which has the same distinctions save California Historic Landmark. The Santa Monica Pier is recognized as a Santa Monica Historic Landmark. Ironically, the buildings with the most titles appear the least in the globes.

The oldest monument in the Los Angeles snow globes is the Santa Monica Pier, originally constructed in 1909, while the most recent is California Plaza, 1992. U.S. Bank Tower is the tallest building in the snow globes with a vertical dimension of 1,018 feet, and it was the tallest in Los Angeles until quite recently. Los Angeles has never been at the top of the world, physically speaking – this is to say that its buildings have never claimed the title of tallest in the world. Considering the fact that Los Angeles is known more for its culture than its skyline, marketing to tourists would logically emphasize Hollywood and iconic elements that supply the industry.

The majority of represented LA architecture is of Modern design; chronologically, this makes sense, as Los Angeles is on the West Coast, which was established later in American history. Unfortunately, the structures on display in the globes are not cutting-edge Modern such as the neglected AIA buildings; they are bland, boxy towers. In subcategories of Modern, there are a couple Google (ultramodern) designs, the Expressionist Hollywood Bowl, and the Postmodern U.S. Bank Tower, as well as the Art Deco City Hall. Drawing from local influence are the vernacular Watts Towers and adobe Griffith Observatory; drawing from foreign influence is the exotic revival TCL Chinese Theatre. There is a speckling of different departure points, but many of the buildings are some derivation of Modern. This abundance of Modern, and even Futurist, designs can be attributed to the culture of 1950's Hollywood, linking back to the work of Pereira and his vision of a filmable city.

The monuments represented are predominantly office buildings; however, these are also the tallest and most prominent structures in the Bunker Hill "downtown" area. The remainder of the

monuments is programmed as various types of tourist attraction, such as entertainment, observation, commercial, and museum. Mulholland Drive is the only form of infrastructure depicted, which paints a picture of leisurely automobile travel through the Hollywood Hills; this counters the reality of congested multi-lane freeways, which is the most common form of transportation through Los Angeles. Focus is drawn more towards an escape from the chaos.

The colors in the snow globes are highly dramatized. Most of them exist on the actual landmark; however, the proportion of the vivid colors is exaggerated to give a brighter appearance. Looking on a monument-to-monument basis, the colors in the globes tend to be simplified from their landmark counterparts; the colors are not incorrect, yet they do not use every hue from reality. Even so, the effect is bright and diverse. Variations of blue are the most frequently occurring colors: blue is used to represent a clear sky for background along the base, water, and glass façades. In reality, there is little blue in Los Angeles: the sky is brown with smog and few buildings have strongly tinted blue glass. Blue is understood as possessing "authority, dignity, security, faithfulness, heritage, corporate stability, [and] trust." Another common color is orange: this is shown on building façades and palm trees; none of the monuments painted orange are actually orange in real life. Orange is understood as being "fun, cheer[ful], warm exuberance, appeti[z]ing, and speed[y]." ⁷⁸ Symbolically, orange is more accurate than blue in this case, as Los Angeles is viewed as an exciting getaway filled with entertainment.

Overall, the snow globes are not very representative of the real Los Angeles: they do not depict the grime or the traffic. They do not include many of the newer, more architecturally innovative structures which have been developing. This is because Los Angeles is not about architecture – it is about film, fame, and fortune. The vast majority of experiences in the city are from the driver's seat of a car, so the articulation of the surroundings is not crucial. Only select landmarks which were impacted by the film industry appear.

⁷⁸ McCarthy, "Logos," MarketingProfs

A contrary view is as such: the image portrayed in these tourist objects represents Los Angeles in that it does not very well portray Los Angeles. The chaos and ambiguity presented in the design is in sync with the mess of an urban plan on which Los Angeles is based. Each globe is quite unique in its colors, monuments included, and organization. The intended reading of Los Angeles is a place of culture and variety, but this inconsistency from globe to globe could appeal to different people with different views of the City of Angels – some may focus more on the skyscrapers of downtown while others prefer the Hollywood Sign and all it stands for.

Chicago



Figure 3

An early agricultural and meat-packing hub, the Chicago of today could not be more contrary. It evolved rapidly and acquired the “reputation as the creative center of American architecture” as it has fostered more original and revived styles of architecture than any other city in the United States.⁷⁹ The origin was like that of many 19th century settlements, taking advantage of the empty lands for farming and industry. Not long after, bordering Lake Michigan was accessible by the Mississippi River, increasing the potential for trade via connection to the rest of the country. This caused the industry of Chicago to increase with people moving to the city at unprecedented rates – it was the fastest growth rate any city had ever seen. With the sudden rise in residents, the

⁷⁹ Jay Pridmore and George A. Larson, *Chicago Architecture and Design*, Revised and Expanded (New York: Harry N. Abrams, 2005), 19.

city had to physically grow as well, building housing structures at a rapid rate; though construction was fast, it was unique from the beginning. In a time of wood framing, the houses and public buildings of Chicago utilized the newly invented balloon framing technique.⁸⁰ Even before its architectural fame, builders found new ways to create buildings, developing the one-of-a-kind city from scratch. This sense of innovation began in the 1830s when the city was in its infancy and has lasted across time to present day, forever serving as a precedent for other cities.

The balloon frame construction, as original as it was, came to a halt after the Great Fire of 1871. This was undoubtedly a devastating event, having burned nearly the entire city to the ground and misplaced most residents as their wooden homes turned to ash. However, a positive aspect was derived from this. The earliest buildings of Chicago were created so quickly that there was not time to create an overall plan, and so the city grew hurriedly and chaotically. Though there were good elements to these early constructs, as a whole, it was not enough to sustain the continually developing city. The destruction of the old city resulted in a blank slate for a new one. A great one.⁸¹

By this point in American history, most of the major cities had already been formed to some extent – possessing acres of empty land that already had the infrastructure connecting to the Mississippi, as well as having a background of innovation, Chicago was the ideal place to experiment in creating a new city. Up-and-coming architects flocked to the charred land and began to clear the black ash to create the White City. The World's Fair: Columbian Exposition was held in Chicago in 1893. This was a major opportunity to present the city to the world as something new and exciting – it served to be as much a showcase for Chicago as it did any of the displays or products introduced at the Fair (one such invention premiered was the Ferris Wheel, something that remains an element of present-day Chicago). Leading up to the point of the Fair, movement had happened on the new streets of the city; the abundance of designers who transferred to Chicago was determined to create an *American* city, with *American* style. Intentions were set to

⁸⁰ Pridmore and Larson, *Chicago Architecture and Design*, 19-22.

⁸¹ Pridmore and Larson, *Chicago Architecture and Design*, 21-25.

create sophisticated yet simplistic architecture that could be read clearly and appreciated by all.⁸² The young architects were undeniably trained in the ways of good European design; however, they used these principles to establish the beginning stages of a new style.

A new downtown was formed shortly after the Great Fire; this original city center gave up timber construction for a stronger material: steel. With this technology, the buildings took on forms as they never had before. The capacity of steel allowed for taller building heights which meant that the core could grow while remaining in a smaller area, not unlike a traditional square. Chicago could rebuild at an unprecedented rate due the efficiency of the skyscraper.⁸³ Building *up* as opposed to building *out* changed the appearance of the city, both in the sense of urban planning and in section.⁸⁴ The Loop changed the scale of downtown, making a statement for each business with large structures organized in a clean grid.⁸⁵ The first skyscraper was built on LaSalle Street, defying the vertical capabilities of the past. From this point on, building tall became crucial to the city's growth; height of each subsequent building was relevant to the power and influence of the company housed beyond the façade.⁸⁶

Aside from the stature factor, the skyscrapers took on exclusive forms which differed from the common classical-inspired detailing of most grand American cities. During the time of the World Wars, many Europeans immigrated to the United States to escape from the chaos of their home countries. During this time, Germany was in the process of progressing Modern design; however, the Nazi Party preferred the symbolism of Imperial Rome, and so Modernist German architects were without commissions. As a result, they too came to America (specifically Chicago). The influences of Mies van der Rohe and other famed European architects are attributed to the

⁸² Pridmore and Larson, *Chicago Architecture and Design*, 27.

⁸³ Reynolds, *The Architecture of New York City*, 141.

⁸⁴ Franz Schulze and Kevin Harrington, *Chicago's Famous Buildings: A Photographic Guide to the City's Architectural Landmarks and Other Notable Buildings* (Chicago: University of Chicago Press, 1993), 23.

⁸⁵ Pridmore and Larson, *Chicago Architecture and Design*, 33.

⁸⁶ Schulze and Harrington, *Chicago's Famous Buildings*, 114.

designs that coined the term "International Style." Chicago buildings draw influence from a diversity of sources, as well as establishing their own.⁸⁷

Not to be undervalued is the role which nature plays in the development of Chicago's plan. Tracing back to the World's Fair, landscape played a critical role in the exhibition. The buildings were arranged with garden spaces and urban greenery incorporated between. Daniel Burnham, in the spirit of the Columbian Expositions' urban structure, was tasked to design a masterplan for the entire city of Chicago. He used the same principles of nature inclusion and careful landscaping that was as beautiful as the buildings – so beautiful that the movement launched from this was termed the "City Beautiful Movement." The Chicago Plan was always referenced to and followed closely to produce the modern streets and parks.⁸⁸

Aside from producing wondrous works of architecture, Chicago has a history of producing architects. In the beginning, architects came to the city to build it back up; today, interns come to the city to learn how to create their own impact on the world. The city is a physical historical account with all styles, countless innovations, and dozens of famed names.

Chicago operates on oppositions; its architecture is both influenced by the past (Art Deco) and has molded the future (Modernism). It is simultaneously machinic with its grids of steel and natural with its integration of parks and demand for air and light into towering buildings. Technology and tradition work hand in hand to create works of architecture that are graceful and strong. It is "sleek," "elegant," "gritty," and "real."⁸⁹ Chicago's character is defined by its growth in business, population, and design.⁹⁰ It demands the best, because it has a tradition of "doing things better."⁹¹

⁸⁷ Pridmore and Larson, *Chicago Architecture and Design*, 112-137.

⁸⁸ Pridmore and Larson, *Chicago Architecture and Design*, 67-74.

⁸⁹ Helmut Jahn, "Foreward," in *Chicago Architecture and Design*, by Jay Pridmore and George A. Larson, Revised and Expanded ed. (New York, NY: Harry N. Abrams, 2005), 8.

⁹⁰ Cathlyn Schallhorn and Perry R. Duis, "Chicago, Illinois, United States," *Encyclopaedia Britannica*, accessed November 18, 2016, <https://www.britannica.com/place/Chicago>.

⁹¹ Pridmore and Larson, *Chicago Architecture and Design*, 12.

At first glance, it is evident that Chicago's snow globes are highly varied in size, shape, color, and detail. The globes already characterize the diversity of Chicago's design and the contradiction of elements. In all cases, the flitter resembles snow quite closely, matte white flakes. The name "Chicago" appears on the base of eight globes as the only form of text. Globe #1 is atypical in form, the dome is semispherical, unlike the spheres of the other domes; it sits on an unextruded base.

Observing the maps on "The Land Enclosed," it is impressive how little of Chicago's land area is represented in the globes. Of the 234 square miles and multiple neighborhoods, only the Loop and the Near North Side, which approximate 4 square miles, are depicted in the globes. This is the region of the city where its architectural power originated; some of the world's most important buildings are bounded in these districts. One of the most populous cities in America, Chicago has nearly three million residents. An impressive 52 million visitors come to see the city annually; only a million of these are international.

Ornamenting the 9 sampled globes are 20 different monuments which appear a combined total of 80 times. Eight of the monuments appear a single time, four of which are only on the base: Axis, CAN Center, Harbor Lighthouse, and Park Tower. The monuments which appear in the dome a single time are curious: Board of Trade, Metropolitan Tower, One Prudential Plaza, and Trump International Tower – all of these are quite symbolic for their own reasons yet receive little camera-time in the globes. Aside from Two Prudential Plaza, Art Institute of Chicago, 900 N. Michigan, and Cloud Gate, the remainder of the monuments appear on both base and in the dome. Willis Tower appears the most often, followed immediately by the John Hancock Center, just as the buildings' heights in reality. The Chicago Water Tower is the only remnant of pre-fire Chicago.

There are a few placebo buildings in the globes – all of them look as though they could belong in Chicago, possibly lining the west border of Grant Park; however, they are not quite distinct enough to assign a particular identity. The four domes with the placebo buildings still follow a strictly gridded tower elevation in most cases. Even without being specifically named, the filler

buildings still speak to the aesthetic of Chicago towers. The Windy City certainly has enough exemplary buildings that placebos should not be necessary; however, the placebos selected are still carefully crafted and convincing as far as generic structures are concerned.

The points on "Mapping the Globe: Chicago" demonstrate how concentrated the Loop is with landmarks. A spattering exists to the north of the Chicago River, extending out to Navy Pier to the east. At this level of abstraction, the grid is not apparent. All except two globes have more than five monuments within, thus making the domes quite dense. Similarly, only two globes lack monuments around the base. The globes are the most orderly of the five cities – three domes have the same sequence of five monuments in the center. Though these five – Two Prudential Plaza, John Hancock Center, Chase Tower, Willis Tower, Aon Center – do not relate to each other in that order in reality, this intent to keep *an* order speaks to the careful planning of the city regarding views out across the skyline.

Chicago's skyline is iconic, each roof plane taking a different shape. After all, Chicago fosters "one of the world's most recognizable Modern skyscrapers."⁹² Due to the varying heights of the buildings, many are revealed rather than being blocked by a larger mass. Even in the flat, blacked rendering in "Skyline Highlights," the setbacks of Willis Tower, the yonic peak of Crain Communications, and the tapering of John Hancock Center are evident. The twin antennas which appear on multiple buildings are also unique to the skyline of Chicago. Globe #9 even features a silhouette wrapped around the base, rendered such that buildings can be picked out as a specific structure rather than an arbitrary shape. The masses within the domes carry over the twin antenna motif. The globes do not emulate the reality of the height variance, so some detail is lost in the layering of elements within the dome. Some roof forms can still be distinguished, despite being less carefully drawn. Overall, the proximity of monuments in the globe create more of a mass than individual buildings; though Chicago strives for a holistic reading of place, the

⁹² Pridmore and Larson, *Chicago Architecture and Design*, 181.

designers of Chicago maintain that each building is unique. This loss of distinction and individuality is contrary to the actual landmarks.

Following New York, Chicago has the most buildings on the AIA Public's Choice list: 14 in total, 2 of which appear in the snow globes (Willis Tower and the Art Institute of Chicago). This is an unexpectedly low number, considering the importance and innovation of Chicago's architecture. Perhaps more surprising is that more of the buildings which do appear in the globes are not acknowledged on the AIA list – this leaves to question what qualities justify the "public's" "favorite" buildings. Obviously, the general population has different awareness of architecture than do architects.

Interestingly enough, neither building which is noted on "AIA Public's Choice: America's Favorite Architecture" makes the cut per "A Round of Recognition." The Chicago Board of Trade, Water Tower, John Hancock Center, and Navy Pier are all Chicago Landmarks and are all on the National Register of Historic Places. The Board of Trade is also a National Historic Landmark, and Buckingham Fountain contributes to a Historic District. All of these monuments are aesthetically and historically important to the face of Chicago. By including these in the snow globes, some of the legacy is captured. However, the remaining buildings are still crucial to the city.

The third dimension of Chicago has always been important; the originator of the skyscraper, there has always been competition to maintain the status as the tallest since 1884. This mission was successful, as from 1973-1998, Chicago was the tallest city in world, aided by Willis Tower. In every dome, Willis Tower is present and is the tallest part of the sculpture. America has yet to reclaim the tallest title since losing it to Malaysia in 1998; the United Arab Emirates holds it today. Though One World Trade Center in New York City is taller than Willis Tower, it has never held the title as it was constructed after Burj Khalifa, leaving Chicago as the last ever United States city to be. Observing "Mapping Chronology v. Verticality," there is a strong upward trend in Chicago's monuments; the few low points are sculptures or uninhabitable structures. The only *building* in Chicago that is not a skyscraper is the Art Institute. The globes are quite representative of the high points of the Loop.

Chicago's architectural style is all over the word web of "Stylistic," which is to be expected since it has such a rich history. The most frequent style of the monuments is Modern since the tallest buildings were generally built in the Modern era with new technologies. These represent the peaks of the city's skyline. The branches of Modern are Postmodern, Structural Expressionism, and of course, International. Though none of the original International style buildings make an appearance in the snow globes, the idea of the style persevered and was applied through time. The Board of Trade is an iconic Art Deco building. Classical characteristics are found in the city as well: the Beaux Arts Buckingham Fountain and Neoclassical Art Institute and Metropolitan Tower oppose the famed black boxes of Chicago. The Neogothic Water Tower is the only remnant of an exploratory Chicago, testing all types of architecture in a search for its own style. Though the city does have a strong background of experimentation with styling, the defining element is that it is the birthplace of modern American architecture; since the globes show a higher proportion of these Modern creations, it is characteristic of the popular image of Chicago.

A place known for its powerful business influence, so much so that its nickname the Windy City is said to have derived from loud politicians and businessmen, it comes as no surprise that a majority of the monuments in the Chicago globes are programmed as office space. Since Chicago is a diverse place, there are many other building types aside from business. The next two largest categories are residential (towering condominium complexes) and monuments (e.g., sculptures), followed by hotel and observation; there are four additional programs that appear in a single monument. On opposite ends of the central business district, Willis Tower and John Hancock Center both feature observation decks, looking out onto the city and back to each other. This demonstrates how Chicago's architecture is all-encompassing, both in aesthetics and in function.

Reflecting on "The Colors of the City," Chicago appears to be mostly muted with a few pops of color. Greys and blacks are the primary shades. Black is interpreted as serious, distinctive, bold, powerful, sophisticated, and traditional; grey is "somber[...], authorit[ative], practical, [of a]

corporate [mentality], and trust[worthy].”⁹³ These associative adjectives do indeed describe Chicago, as it fits almost every description provided from its color scheme. Monochrome was a detail of the International Style, and whether intentional or not, the meanings are translated well. Proportionally for each globe, these darker neutral colors are the strongest in all except #6; most have some small amount of brighter colors. Moving to “Color Represented v. Color Reality,” the color swatches of the Chicago globes are more saturated than the real colors of the buildings. Individually, some monuments appear more colorful than their built counterpart while others maintain close accuracy. The calming colors reflect the serene skyline, though slightly more pigmented in their souvenir form.

A summation of the study reveals that Chicago snow globes do not stray too far from reality, condensing the city without high levels of abstraction. Chicago would demand realism from a knickknack – detailing is so relevant to the place. Although not exact images, the globes extract and include widely recognized landmarks to appear as true to form as the sculptor’s abilities allow. Despite the rigor in presenting the same monuments, focus remains diversity, for the combination of styles, colors, functions, and heights make up Chicago. The architecture of the city is famous on an international scale, so it is critical that it not be distorted past the point of recognition and that it represent multiple aspects of the history.⁹⁴

Chicago is *the* icon of architecture; therefore, designers of Chicago strive to ensure that all of its architecture rises to that expectation. The buildings are so significant that even strangers to the city can see a building and feel its weight; they evoke emotions and pass on knowledge of history and culture. Each structure is a piece to the puzzle, fitting perfectly together to create the ideal architectural form.⁹⁵

Ultimately, the snow globe is still a tourist souvenir, not a chronology of Chicago’s design. Therefore it excludes some buildings that only an architect could appreciate, such as the Robie

⁹³ McCarthy, “Logos,” MarketingProfs.

⁹⁴ Schulze and Harrington, *Chicago’s Famous Buildings*, 1-5.

⁹⁵ Pridmore and Larson, *Chicago Architecture and Design*, 41-42.

House or Crown Hall; these are both examples of low-rise gems which are hidden below the towers that the public craves. The selection that is made for representation's sake are the largest destinations in the Loop, reemphasized over and over to present an accessible part of the city too rich to ever fully experience. The image presented is simultaneously subtle and bold, because like anything in Chicago, it operates in oppositions so that it appeals to as many people as possible. The city for architects is for everybody. Some iconic phrases from the Modernist movement are "less is more" and "form ever follows function." The globe itself emulates these words, providing only the elements necessary to present the message.

Washington, D.C.



Figure 4

Washington, D.C. has been the capital of the United States since 1790 when land established by Congress for that specific purpose.⁹⁶ It is rooted in history and tradition, and designs within the city are required to abide by conservative guidelines to uphold the strong character of the city that was established over 200 years ago. The dramatics of the architectural experience in D.C. is unlike any other city; due to the rigorous designs, the landmarks make the city one of the most identifiable places in the United States. The monuments give a physical historical account of the

⁹⁶ Jeanne Mason Fogle, "Washington, D.C., National Capital, United States," Encyclopaedia Britannica, accessed November 21, 2016, <https://www.britannica.com/place/Washington-DC>.

founding of the country and all its accomplishments since that point.⁹⁷ The plan, which the city follows even today, was created in the beginning under the direction of the first president; in a sense, nothing has changed with the city's ambitions.

The land was chosen for its ideal location next to the Potomac River, allowing for a waterway connection to the surrounding states. The boundary set by Congress was expanded post-Civil War. The original city was destroyed during the War of 1812, as the British burned the symbols of the rebelling country which was once under their control. The ruined monuments were reconstructed, proving that America was strong and had the capacity to rebuild.⁹⁸

The founding fathers, especially George Washington and Thomas Jefferson, had a very personal relationship with the physical formation of the national capitol. The name "Washington" is for the first president after all. Jefferson, an architect himself, proposed designs for some of the original structures. There was already in existence the Office of the Architect of the Capitol, which indicates the level of dedication that the government had to the design of government buildings. When Washington was President, he appointed Pierre Charles L'Enfant to design a masterplan for the newly founded District of Columbia.⁹⁹

The history of D.C. revolves around wars, it seems. After the Civil War, the capital was used as a display of great American importance, opening the city as a showcase and making vast improvements to move the city into a new area, into a new America.¹⁰⁰

The District of Columbia is comprised of many smaller districts. D.C. is a large city; however, only a portion of the city appears in most forms of media. This is due to the fact that the local and federal government districts were separated intentionally in the planning in the 18th century. It was intended that all of the federal government buildings be consolidated to form their own section of the city. Further designing along this initial plan, the National Mall was created as a

⁹⁷ Antoinette J. Lee, "Looking at Washington, D.C.," in *Buildings of the District of Columbia*, by Pamela Scott and Antoinette J. Lee (New York, NY: Oxford University Press, 1993), 3-5.

⁹⁸ Fogle, "Washington, D.C., National Capital, United States," Encyclopaedia Britannica.

⁹⁹ Pamela Scott, "Two Centuries of Architectural Practice," in *Buildings of the District of Columbia*, by Pamela Scott and Antoinette J. Lee (New York, NY: Oxford University Press, 1993), 15-16.

¹⁰⁰ Fogle, "Washington, D.C., National Capital, United States," Encyclopaedia Britannica.

“monumental core” to house a collection of iconic structures that represent America. The improvements never disregarded L’Enfant’s original plan, as that was the intended direction for Washington D.C. since its inception.¹⁰¹ No matter what additions have been made to the city, the Mall area and the National Monuments continue to be preserved – this is America’s museum for itself, showing both its residents and its visitors the complete power and significance of the American government.

The selected snow globes of Washington, D.C. range in size – this is the only obvious variation among them. All nine have white or clear flitter, not straying from the standard of the traditional snow globe. The name “Washington, D.C.” appears on eight of the bases – no other text is transcribed onto the globes.

The District of Columbia is a region of its own; however, it is often grouped together into a larger municipal area with Arlington, Virginia. This is the case with the globes as well, since two Arlington landmarks appear in the D.C. globes. The area of land on which the monuments exist is quite small. All monuments which appear in the dome are located in the Mall; the Pentagon and Marine Corps War Memorial are right across the Potomac River. These seven monuments are in close vicinity of one another, using very little area to represent a larger area. This being said, D.C. and Arlington combined have the smallest boundary of any of the cities being studied.

Washington D.C. has three-quarters of a million residents and an annual visitor count of 20 million, a tenth of which are international. Though it is the Nation’s capital, and therefore a symbolic center point, it hardly appears as a speck on the map. This demonstrates that a city does not have to have large landmass or population to be influential and relevant. The impact that Washington D.C. has on the country as a whole is larger than its proportions and demographics.

Comparing “Frequency” of Washington D.C. to the other four cities is peculiar, as there are so few monuments to graph. The five main monuments are the White House, U.S. Capitol, Washington Monument, Thomas Jefferson Memorial, and the Lincoln Memorial; these all appear very often.

¹⁰¹ Lee, “Looking at Washington, D.C.,” in *Buildings of the District of Columbia*, 11.

The Lincoln Memorial appears the most frequently, though all five of these appear nearly equally as often. The Pentagon and Marine Corps War Memorial appear once and twice respectively. As only a grand total of seven monuments is depicted in the snow globes, this is a staggering proportion which implies that only a few carefully chosen words, or in this case landmarks, are needed to send a clear message. D.C. globes are selective in what represents the city. The bases of the D.C. globes are highly ornamented, featuring monuments across all save #4. Contrarily, only three domes house multiple monuments. There are no placebo buildings located anywhere in or on the globes. This implies that the architecture of D.C. is so precise and distinct that an imposter is unacceptable; there is no need for arbitrary architecture in Washington.

Observing the plotted points on "Mapping the Globe: Washington, D.C.," the sharp geometry of the Mall is clear. The Mall is the result of intentionally executed urban planning, and all of the structures built within the district follow strict order. The inspiration for the plan came from Thomas Jefferson's observations of and appreciation for beautiful European cities. L'Enfant's plan for D.C. is very particular, creating axes for the National Monuments; there are implied connections between different buildings, and a sequence is created. There is a strong geometric system used to organize spaces and provide vistas: the ideas utilized in the planning of the Mall derive from the same principles that the ancient Greeks and Egyptians used. There is a relationship to outside forces.¹⁰² The plan of the Mall takes on a cruciform shape, a north-south axis and an east-west axis intersect to create a center point – this point of convergence is the Washington Monument. This seems to be a historic trend – after snow globe popularity grew in America, a globe depicting the Washington Monument was the most popular souvenir of 1939.¹⁰³

Looking at the aerial view of the domes, it can be observed that most feature a single central monument. Many monuments are arrayed around the circumference of the base; however, only three domes have more than one monument inside. Contrary to the map of the city, the central

¹⁰² David Ovason, *The Secret Architecture of Our Nation's Capital: The Masons and the Building of Washington, D.C.* (New York, NY: HarperCollins, 2000), 5, 42.

¹⁰³ McMichael, *Snowdomes*, 13.

monuments that appear in the globes most often are the White House and the Capitol Building. Two of the globes contain most elements to comprise the Mall, and the layout does not stray too far from reality. In globes #4 and #7, the Washington Monument is in the center, surrounded by the other three or four main monuments of the Mall. The Pentagon and Marine Corps War Memorial are only rendered on the back of the base, spatially separating Arlington from Washington. This maintenance of accuracy implies that the organization and hierarchy are important to portray.

The silhouette of D.C. only reveals the Washington Monument and the U.S. Capitol – the remainder of the buildings in the Mall are too short to rise above the rest of the context of the city. Since the number of buildings shown in the domes is drastically reduced from reality, it is easy to see their outlines. Almost every monument depicted can be picked out of the black shape. Even though the White House, Lincoln Memorial, and Thomas Jefferson Memorial cannot be distinguished from the city's skyline, their forms are each so specific that they can be recognized individually. Since the forms of these landmarks were derived from classical proportions and intended to be iconographic, it is successful that even sans-detailing, they can be seen.

The landmarks of D.C. are ultimately the landmarks of the United States; they embody the history and law of the nation. 17 buildings in Washington, D.C. are on the AIA's Public's Choice list of America's Favorite Architecture, and the five which appear in the snow globes are all in the top 25. It is strange that so few of these AIA recognized works of architecture would appear in the globes. Since the D.C. souvenirs appear to be emphasizing a strong national image, it is logical to include only national icons. However, landmarks such as the Supreme Court of the United States and the Library of Congress are included on the AIA list yet omitted from the globes. Both of these examples also follow a Classical façade treatment and relocated in the Mall. Their exclusion implies that perhaps they are not of as much interest to tourists, or at least those are not the monuments that pique interest. Considering the amount of famed landmarks excluded from the globes, it leaves an additional question as to why the Pentagon and Marine Corps War Memorial

are included as neither of them are on the AIA list, or even within the city limits of D.C., let alone on the Mall. The Lincoln Memorial, Washington Monument, and U.S. Capitol are the only featured monuments which are on the National Register of Historic Places; they are also recognized as National Memorials in addition to the Thomas Jefferson Memorial.

The monuments of Washington D.C. span the shortest length of time, all seven being constructed between 1863 and 1954. It is also the shortest city, vertically speaking. Though the Washington Monument was the tallest building in the world from 1884-1889, and is still the tallest building in D.C. today, its mere 555 feet dim in comparison to other structures in the world. However, the height factor is not a necessity to D.C.; the buildings do not overshadow one another. In fact, open spaces are the priority, with well composed built interventions into the landscape.

Every monument shown has Classical roots – the Lincoln Memorial, White House, U.S. Capitol, and Thomas Jefferson Memorial are all Neoclassical while the Pentagon is stripped Classicism and the Washington Monument is Egyptian Revival. Stylistically, the National Landmarks of D.C. also reflect the ordering systems and general aesthetics of the ancient Greeks, Romans, and Egyptians. The power and influence of those civilizations are borrowed for representative purposes.

Analyzing “Functional Cities,” it is evident that monuments and government buildings are the only subject area covered – technically the White House is a residence, but it still falls somewhat in the other two categories. This links back to the intention behind the specific selection of these monuments – they are all intended as monuments to the American Government, and as such, they appeal to the American People.

In the Neoclassical tradition, the landmarks are faced with white stone and white plaster. In the globe, this is translated fairly accurately. The white buildings are able to interact with the landscape, changing color as the day progresses; this ties the built environment to nature. This relation is part of the plan to capture the picturesque local landscape and nature’s beauty in the

city.¹⁰⁴ Aside from this symbolic intention, there is another allegory: white is understood to be “pur[e], truthful[...], faith[ful], contemporary, refined, and wealth[y].” Other than white, the two most abundant colors are green and blue which are used to depict the land and sky, which again ties back into the planners’ intent for D.C. Blue signifies “authority, dignity, security, faithfulness, heritage, corporate stability, [and] trust” while green signifies “tranquility, health, freshness, stability, [and] appetite.”¹⁰⁵ Though all of these colors certainly exist in the actualization of D.C., many other colors are omitted. “The Colors of the City” Washington, D.C. diagram appears so clean and organized when compared to the other cities – perhaps minimalistic.

Of the cities analyzed, Washington, D.C. is the most consistent, possessing a limited palette of colors and staying true to original form. If anything, the globes are slightly more muted and uniform than the monuments in reality. No bright colors are added so as not to detract from the landscape; additionally, white is iconic for the city. By altering the colors, some of that iconography would be lost in translation. The stark white of the national structures makes them neutral, drawing attention instead to the ideas they represent – no distraction is produced by the architecture; rather, remembrance and contemplation is evoked.

The intended reading of Washington, D.C. is that it is *the* American symbol; it possesses national character and is a place of legacy and power. It is the governmental hub for America, and therefore viewed as the representative of the United States. The fact that the city’s plan has essentially been unchanged for 230 years goes to show that the goal is set and cannot be manipulated – it does not need to be. The intention is still relevant after all these years. By limiting the styles, colors, and program of the monuments chosen to represent the Capital, the globes focus on the essentials while remaining neutral to the science of the Smithsonian or the religion of the Washington National Cathedral. Nothing detracts from the reading that this is America; additional elements to the globes include American flags, the Coat of Arms, and cherry blossoms. No frivolity underwrites the virtue of the United States – even though the souvenir abstracts the

¹⁰⁴ Scott, “Two Centuries of Architectural Practice,” in *Buildings of the District of Columbia*, 18.

¹⁰⁵ McCarthy, “Logos,” MarketingProfs.

monuments, it does so sparingly. The globes are to be taken as seriously as they can, while still having an approachable character; this speaks to the government model as well.

Las Vegas



Figure 5

What began as an empty land in the desert of Nevada, Las Vegas has transformed into one of the most dense and exclusive tourist cities in the United States. Established in 1905 as a stereotypical western town, the land was essentially undeveloped until the 1930s; the desert was an ideal location for defense development and testing – this, as well as the construction of nearby Hoover Dam, attracted a plethora of workers.¹⁰⁶ From its foundation, Las Vegas has had comparatively lax regulations for marriage and gambling, enticing to a unique crowd which desired a “pleasure zone.”¹⁰⁷ Vegas quickly transpired into an oasis where anything can happen, earning the name “Sin City.” By the 1950s, several hotel and casino complexes had been established, attracting thousands of tourists and fueling growth. This created the Strip; the Las Vegas Strip was designed as a line of casinos, hotels, gas stations, and chapels along the highway. The highway allowed for easy access for visitors in their cars. Just north of Route 66, Las Vegas capitalized on the same premises of automobile popularity, site-seeing, flaunting, leisure, and innovative attraction.

¹⁰⁶ Alan Hess, *Viva Las Vegas: After-hours Architecture*. (San Francisco, CA: Chronicle Books, 1993), 10, 19.

¹⁰⁷ Venturi, Scott Brown, Izenour, *Learning from Las Vegas*, 53.

Throughout the 1960s, the Strip continued to develop, each resort opening with a different theme and flashy sign, larger and more elaborate than any predecessor. To differentiate Las Vegas hotels from any others in the world, the land owners commissioned designs that made the resorts realms of their own.¹⁰⁸ Las Vegas became a city-scaled theme park for adults; it is a pastiche, parodied place of fun, a “postmodern playground.”¹⁰⁹ The experience of visiting a Vegas resort is unlike any other – the number of stimuli is almost overwhelming.

At its core, Las Vegas has not strayed too far from its original status as a western town. The basic characteristics are still apparent in the modern constructs – false façades are applied to many of the casino entries to draw in clients, the pedestrian path is defined with covered walkways, and names of the casinos refer to places (though they are more global and not solidly “western” anymore). These concepts link back to the vernacular, yet are amplified with expected Vegas glitz.¹¹⁰ The aesthetics of Vegas are designed to alter experience via theming – the city is in the business of theming.¹¹¹ The constant reworking of themes, as they are apparent to visitors, attracts a diverse cliental, always keeping it new and interesting.

Learning from Las Vegas is such an influential book for exploring city perception construction, using Las Vegas architecture as a specific example. However, almost every single case study in the book has since been imploded. Though they were icons of their time, and are arguably icons to this day, those original Las Vegas hotels and casinos have been demolished to make way for the newest additions to the Strip. Sands, constructed in 1952 with additions in 1967, was one of the most iconic landmarks in Las Vegas – the Modern design featured a desert theme. Its sign was one of the tallest and was most unique. Sands’ Copa Room hosted some of the most famous musicians of the 1950s and 60s. However, like almost every historic casino, Sands was demolished in 1996 to make space for The Venetian. The Venetian is a completely different type of resort –

¹⁰⁸ Shelton Waldrep, *The Dissolution of Place: Architecture, Identity, and the Body*. Ashgate Studies in Architecture (Surrey: Ashgate, 2013), accessed November 6, 2016, <http://0-site.ebrary.com/library.uark.edu/lib/uark/reader.action?docID=10632244>, 88.

¹⁰⁹ Waldrep, *The Dissolution of Place*, 69.

¹¹⁰ Hess, *Viva Las Vegas*, 33-37.

¹¹¹ Waldrep, *Dissolution of Place*, 74-75.

along with The Palazzo, it is the second-largest hotel in the world. It has also held the title of AAA Five Diamond Award for many years. This elaborate imitator of Venice, Italy is complete with replicas of San Marco Campanile and the Rialto Bridge, as well as an indoor canal on which one may ride a gondola. Every detail serves to give the customer an authentic experience that cannot be replicated anywhere else in the world, other than Venice, of course.

Though the idea of theming is still crucial to the design of the hotels, the standard of quality is continually raising – each new resort must surpass the previous in size, theme strength, luxury, amenities. There is constant demand for a heightened experience. This is due to the fact that Vegas is, at its roots, a roadside attraction.¹¹² The hotels themselves are the sights to see and the things to do within in the city – few attractions exist outside of the casino resorts. All activities are housed within the vast complexes, contained by a formula perfected by real estate moguls over the years. These elaborate high-rise towers, accompanied by their impressive grounds, have replaced the classic neon sign.¹¹³ The resort is the most significant element to drawing in a client base, for all hotels are essentially equal; however, the experience individualizes the buildings on the Strip.

Though modern Vegas appeals to a wider variety of clientele, including families, most of its industry is still based in gambling. Though gambling is legal, it is viewed as taboo by many. To mask this and draw focus away from the less-savory activities, the flashy lights and elaborate décor of the casinos serve as a diversion for guests.¹¹⁴ Even if the customer is there to gamble, in such an energized environment, s/he will likely be pre-occupied, losing focus on how much money is inserted into the slot machines. There is crucial importance placed on the architecture – the intention of the place is disguised through designed distraction. The showmanship of Las Vegas is designed to alter perception as much as to make visitors feel fancy.

¹¹² Hess, *Viva Las Vegas*, 40.

¹¹³ Hess, *Viva Las Vegas*, 73-75.

¹¹⁴ Waldrep, *Dissolution of Place*, 77-81.

The sampling of snow globes from Las Vegas are the most consistent in sizing. Eight of the globes are of the largest subject dimensions, averaging a dome diameter of four inches. Just as with the hotels, the snow globes are oversized and highly concentrated. Each one has metallic flitter filling the dome, colors including pearl and gold – ostentatious indeed. The name “Las Vegas” appears on all nine globes, with a few including specific resort names, lucky numbers 777, as well as other references to casinos.

Despite common usage of the name Las Vegas, most of the shiny high-rises along Las Vegas Boulevard are not within the Las Vegas city limits; a majority of the Strip is in the boundary of Paradise, as well as some extension into Winchester. Hoover Dam is located nearly an hour outside of Las Vegas, closer to the limits of Boulder City. Clark County, Nevada has many smaller towns that converge together to form the Las Vegas metropolitan area, is therefore collectively referred to as “Las Vegas.” Of the monuments in the snow globes, only the Stratosphere is within the proper limits of the City of Las Vegas.

The proportion of visitors to residents is astounding as little over half a million people are permanent residents of Las Vegas; however, the city receives over 40 million visitors annually. A populously small region, it is obvious that Vegas is more a tourist attraction than a place to live – many who do live in the city full-time are employees of the entertainment industry – waiters, casino dealers, hotel managers, cab drivers, dancers, and escorts. Others avoid the Strip and work “normal” jobs away from the chaos. The city thrives on the hospitality industry, as it is ultimately the source of most jobs in the area, directly or indirectly.¹¹⁵ Since the city essentially owes its life to the tourist market, it is crucial that the marketing techniques employed paint a desirable image for visitors to frequent Sin City.

Across the globe sampling, 14 different monuments are identifiable. A unique trait of the Vegas globes is the inclusion of signs, mostly along the base. Aside from the obvious iconic “Welcome to

¹¹⁵ Nicole Rupersburg, “Taking a Gamble: What It’s Like to Live in Las Vegas,” Thrillist, November 9, 2015, accessed November 13, 2016, <https://www.thrillist.com/lifestyle/las-vegas/this-is-what-its-like-to-live-in-las-vegas-life-in-sin-city>.

Fabulous Las Vegas" sign, many of Vegas' hotels have unmistakable signs; after all, the iconography of the sign is how the theming began in among the hotels. New York-New York appears most frequently, followed closely by Excalibur, Luxor, MGM Grand, Paris, Stratosphere, and the Welcome Sign. All except Stratosphere are located on the southern end of the Strip – this could be viewed as the front door to the Strip, as many of the original clientele from Los Angeles would approach from the south. In opposition, Stratosphere is on the far north end, located *in* Las Vegas, even above Winchester.

The oldest monument represented is the Hoover Dam, completed in 1936; the next monument in the chronology is the Welcome Sign, constructed in 1959. The oldest casino shown in the globes is Circus Circus, opened in 1968. All three of these monuments are in different cities and are of completely different functions; however, they are all iconic in their own sense. The rest of the monuments were built from the late 1980s to the 1990s, except Palazzo, which opened in 2007. The large gap in time between the Welcome sign and The Mirage represents the dozens of imploded hotel-casinos which lasted only a few decades.

Only 2 of the globes have indistinguishable buildings rendered into the domes – though Globe #6 has a few imagined towers, they are all clearly labeled with disproportioned signage and bold text that says "Casino," "Win \$\$\$," "Motel," and "Las Vegas," while the identifiable monuments within the dome are all reduced to symbols of their respective casino (the golden lion statue of MGM Grand, the fountain of Bellagio, etc.).

Looking at "Mapping the Globe: Las Vegas," the Strip is obvious in the aerial assemblage of plotted points – all 12 casinos depicted align perfectly on the slight curve of Las Vegas Boulevard, with the Welcome Sign bracketing the southern end; 30 miles away is the only strangler: Hoover Dam. When looking at the snow globe maps, the shape of the Strip is most certainly not apparent. Many of the resorts are owned by the same company or are even connected physically via walkways; these relationships between various monuments have no consistency of proximity translated to the same monuments within the globes.

A silhouette of Las Vegas is difficult to view – it is the “City of Lights” after all, and a completely blackened-out version of the glittering towers is unimaginable. In the speculative documentary *Life After Earth*, Hoover Dam facilities manager Bill Bruninga explains that due to its hydroelectric capabilities, Hoover Dam would be the last functioning power source on planet Earth if all people were to suddenly disappear.¹¹⁶ Since Vegas is powered in part by Hoover Dam, it is probable that it would be the last city on the planet to light up at night. It is fitting that until the very end, Vegas would glow more than anywhere else – the majority of its activities, which occur after nightfall, depend on the ostentatious lights that make the Strip glow in the middle of the dark desert. Therefore, the bleak outline of Las Vegas’s lightless skyline rendered in black is unsettling and hardly recognizable. The only undeniable figure peeking out from the black block is the Stratosphere, as it is the tallest structure in the city by far and has such a dissimilar form when compared to many of the high-rise hotel towers.

Even though almost every resort has an iconic form somewhere on the complex, this is hardly the most vertically prominent element of the site; usually, this dramatic feature will embody the lower-rise casino. The hotel is housed in taller, lesser-crafted towers that lack strong character – these towers overpower the rest of the buildings when looking above eye-level view. Therefore, the skyline of Vegas is comprised of indistinguishable boxy towers with hidden shapes at street-level. The snow globes have an opportunity to emphasize certain elements of the built landscape; most of them neglect the additional high-rise structures, choosing instead to focus on the powerful symbols presented in the casino. Despite the fact that the snow globe silhouettes barely resemble any part of the true skyline, in a way they better demonstrate the outline of Vegas. For example, the Welcome Sign is less than 25 feet tall and is therefore lost when zoomed out from the Strip; however, the rounded diamond shape can be seen sticking out of several of the domes. The

¹¹⁶ David De Vries, writer, “Life After People Pilot,” in *Life After People*, dir. David De Vries, The History Channel, January 21, 2008, December 14, 2015, accessed November 10, 2016, <https://www.youtube.com/watch?v=GyEUyqfrScU>.

globes work for getting down to a human perspective, drawing the eye to the less vertically outstanding constructs.

As uncommon as the architecture of Vegas is, it is not necessarily well-received. Las Vegas thrives on its reputation of being tacky, and several constructs excel at that, taking their theming to the next level. What makes it beautiful is the designers' self-awareness to it – the cartoon element is overplayed purposefully to create this colorful fantasy-land. It is “unapologetically honest in its fakeness” and creates a language of its own.¹¹⁷ This approach is not necessarily appreciated as fine architecture, as grandiose as it is – only Bellagio made the AIA Public's list, coming in at #27.

Unfortunately, nearly all traces of historic Vegas have vanished, save the preserved sign at the Neon Museum. “A Round of Recognition” shows that the only 2 monuments that are on the National Register of Historic Places are Hoover Dam and the Welcome to Fabulous Las Vegas Sign. Hoover Dam is also recognized as a U.S. National Historic Landmark.

“Mapping Chronology v. Verticality” locates Las Vegas on the spectrum on time and height. The city appears to be the youngest of the five and the third tallest. Stratosphere gained fame for being the tallest freestanding structure in the world when it was constructed in 1992. However, the rest of the constructs in Vegas do not necessarily seek to be the tallest – they have other ways of getting attention. The towers mainly serve as hotels, and many resorts will feature multiple hotel towers; therefore, greater heights do not necessarily need to be achieved as the hotels already hold great capacity.

While historic Vegas was famed for its saturated Googie architecture, the Strip today is primarily Modern and Postmodern architectural styles; the Welcome Sign is all that remains of the Googie glory. Hoover Dam is representative of its time, with its large concrete mass reflecting Art Deco detailing. The Postmodern casinos in their themed schemes modify design principles from different cultures and time periods, warping them to the extreme so that they are almost a cartoon

¹¹⁷ Rupersburg, “Taking a Gamble” on Thrillist.

version of reality. The forms and styles presented on the site of a Vegas casino is a true combination, pulling from all types of precedent.¹¹⁸ For example, Luxor features a Sphinx which is larger than the Great Sphinx of Giza; its face is brightly colored and the material looks incredibly tacky. The pyramid on site is the largest pyramid in the United States, and a giant beam of light shoots from the pinnacle into the sky. There is nothing subtle about the styling of Las Vegas resorts – everything is dramatized.

Programmatically speaking, the majority of the landmarks represented are entertainment and hotel combinations – these are the ingredients for 28 Vegas casino resorts on the Strip.¹¹⁹ Two of the featured resorts include an observation deck to view the city – Stratosphere and Paris. Hoover Dam is the only featured infrastructure amidst the multiple skybridges and the spine that is Las Vegas Boulevard. The Welcome to Fabulous Las Vegas Sign is the only designated monument in the globes.

Of the five case studies, the colors of the Vegas snow globes are the most saturated. The most common colors are reds, yellows, and purples. Red represents “aggressiveness, passion, strength, vitality, fear, speed, [and] appetite”; yellow represents “youth, positive feelings, sunshine, cowardice, refinement, caution, [and] appetite”; purple represents “sophistication, spirituality, wealth, royalty, youth, [and] mystery.”¹²⁰ Vegas certainly tries to be youthful, constantly reimagining the designs of the resorts – newer is better. “Appetite” is also a very fitting descriptor for Vegas, as guests are enticed to keep gambling, never quenching their thirst; on a similar note, there is excitement (speed) associated with the thrill of gambling. Wealth is attributed to the highfaluting of the decorated hotels and their exclusive shopping. The sheer number of different colors in the globes speaks to the diversity of Vegas façade treatments.

Comparing the colors of the snow globes to the city itself in “Color Represented v. Color Reality,” the variation of colors hold true. The actual colors seem to be slightly more muted;

¹¹⁸ Venturi, Scott Brown, Izenour, *Learning from Las Vegas*, 51.

¹¹⁹ “Book Las Vegas,” Las Vegas, accessed November 14, 2016, www.lasvegas.com/hotels/casino-resorts/.

¹²⁰ McCarthy, “Logos,” MarketingProfs.

however, the RGB values were taken from photographs with day lighting; therefore, the night lights were not charted. Vegas at night is just as colorful, if not more so, than Vegas during the day. Regardless, an array of colors, ranging from white to red to gold, appear in both the souvenir and the city. Analyzing the individual monuments, the trend continues that is typical of anything Las Vegas – the colors are amplified to more explicit versions of the authentic ones. The proportion of bright colors to more neutral colors is skewed as well; for example, in globe #9, Stratosphere is rendered completely red when in reality, only the antenna is red.

In a way, the snow globes of Las Vegas are more characteristic of the city than many photographs are – the globes often focus on the cheesiest parts of the resorts, bringing in the horrid clown sign of Circus Circus (one of the older hotels that has somehow avoided implosion after all these years) and the chunky towers of Excalibur, the “worst nightmare of Howard Hughes,” which is unbelievably the result of an intensive study of European castles.¹²¹ Architecture is key to the appeal of Las Vegas; the amplified experience at any resort along Las Vegas Boulevard depends on the deranged environment in which it takes place. By focusing marketing efforts on bright colors (neon lights), overdrawn shapes (theatrical forms), and personification of monuments (signs and mascots), the vibe of Vegas is encapsulated in a tiny glass dome.

Realistic representation is not necessary to relay the message Vegas desires; in fact, quite the opposite is true. The only way to capture the spirit of Las Vegas is to derive further from reality than the city already does. The image of Vegas ties into its motto: “what happens in Vegas stays in Vegas.” This is a place of fun and irresponsibility. Rules neither apply to people nor to architecture. If a designer wants to distort another culture’s architectural style and turn it into a cartoon version, this is welcomed as it may likely make the city more profitable by forming a “choreographed, sensual environment” that emits “pleasure” and “indulgence.”¹²²

¹²¹ Hess, *Viva Las Vegas*, 102-107.

¹²² Klingmann, *Brandsapes*, 189.

COME BACK SOON

Snow globes are caricatures of the city that they represent, using exaggeration as a tool to emphasize its most defining features. They are hyperrealistic. The level of abstraction maintains only the essence of the subject, inferring that this is all there is to the city. The designs extract elements which are crucial to the image of the city, but they select those aspects which appeal to the widest variety of people. In order to reach the largest number of consumers (tourists), the typical tacky souvenir is generalized, aimed to market to as many people as possible; though some appeal to a particular niche, the vast majority present the most common denominator so that almost everyone who has had even the most basic interaction with the city can relate to it in some capacity. For example, an average tourist is not going to visit New York City without going up to the observation deck of the Empire State building; moments like this are irreplaceable when summarizing the city.

Unlike the buildings of the real world, which must be approved by the client and abide by the city ordinances, the snow globe has no boundaries, save its glass shell. It can be as expressive as the designer chooses; there is no rule of gravity or meeting with city council. Any emotion can be suggested with the use of mental-manipulating instruments such as color theory, inclusion or exclusion of stimuli, and title-granting to gain authority. Whether these measures will resonate with a particular individual cannot be determined; however, it is proven that it can affect the decision-making process of at least a portion of the population.

The five cities discussed in this thesis are large, populous, metropolitan areas; unless someone lives in the city for an extended period of time and experiences it in his/her daily life, there is no possible way to understand every building in the urban landscape. Certain landmarks are selected as ambassadors for the city, and so become accessible to the general public. This means "accessibility" in a very real sense, such that when a visitor arrives in New York, s/he *can* visit the Empire State Building, walk inside the grand lobby, and ride the elevator to the top; this also infers "accessibility" in the sense that it contributes to the common knowledge about that place and

most individuals are aware of it – people can use this information as a guide to understanding the rest of the context. As ambassadors, these landmarks are required to convey a targeted message, contributing to the animation of the city.

Snow globes give the city the ability to shapeshift into a tangible form – people can literally hold the world, or at least a version of it, in their hands. This allows for the viewers to see the world anyway in which they choose. However, through careful presentation, the globe itself influences this reading. When one peers into the swirling flitter flakes and sees the antenna of the Empire State Building poking up above the rest of the figures, the collective memory of New York's perseverance during the Great Depression and its ability to be built faster and higher than its rival, the nearby Chrysler Building, will come to mind. The grey and tan used to render the synthetic mass evoke the subconscious thought of corporate, conservative power. Even at a fraction of its original size (with skewed proportions), the detail given to the antenna and setbacks flaunts of Art Deco and the legacy of the style. No matter where the souvenir owner is in the world, the impression of New York is very strong in his/her mind at this moment of shaking a snow globe purchased at a gift shop off Times Square.

It is imperative that every city make its identity clear; if a city is generic or indistinguishable from any other, then it has no appeal. With every representation, New York City must demonstrate its diversity, power, importance, and timelessness. Los Angeles should exhibit its Hollywood culture and social opportunities. Chicago must indicate its status as the architectural mecca of America, the originator of Modern design, and its serious demeanor. Washington, D.C. must portray its prestige as *the* national icon and a stone record of America's historical journey. Las Vegas needs to assert its reputation as an oasis in the desert, a light-hearted place of fun, filled with irony and drama.

In traditional advertising, 30-second commercial must summarize and "sell" the product by capturing the audience's attention for a brief moment; in this time span, the product needs to demonstrate why the consumer should consider purchasing it. Common information to include in

an advertisement is function (the purpose of the product), superiority (how this product is better than alternatives), and necessity (why the consumer needs this product). At the same time, it must not be so exhaustive that the viewer loses focus or interest. The message must be pointed and concise, focusing on the core elements. Tactics for retaining attention include cognitive, affective, and conative appeal. Generally, affective is the most useful of the three, as this is designed to target the viewer's emotions. Effective affective techniques include dramatization, humor, and story-telling. Snow globes are a type of media for the city, not dissimilar from a short television ad; they must abide by the same rules of clarity and sense, and at the same time, must tell a story that grabs the viewer's interest and excitement.

If the snow globe is the commercial, then the city is the feature presentation. The attractive lead actors in costume, rapid-fire action sequences, and glimpses of sexuality are all included in short television spot, causing the movie to appear extremely thrilling. However, the movie is not nearly as rousing as was the trailer; all the highlights of the film were included in the ad, and the remainder of the movie is filler that describes the plot. While important to know what is happening in the film, the stimulating parts are too few and far between compared to the expectation set up in the trailer. Even though the slower parts of the film provide commentary on social issues, this is not the racy appeal that was shown in the preview. Yet at the end of the movie, the viewer decides that despite the lack of action, the movie was good – the other scenes added to it in a way that the action sequences alone could not. This is essentially how snow globes work – they extract the flashiest parts of the city, not necessarily the best. These monuments are still part of the city, just not its entirety. They serve to make the place look appealing and draw people in. However, once one gets to Manhattan, s/he quickly realizes that Brooklyn Bridge and St. Patrick's Cathedral are much further apart than they appear in globe #1, for example. Of course there is more to see between the two points, but this was not on the visitor's itinerary for the day; however, upon walking the four miles between the two destinations, the route passes by so many other

stunning works of architecture, some famous, some not. The journey is pleasurable and shows a dimension of the city that the limitations of the knickknack could not.

The monuments included in the globes serve their purpose, but all buildings in the city need to equally contribute so as not to disappoint a guest with expectations set too high. One bad building can disrupt the urban flow in a city known for a certain style. This is an unwanted contrast that has an effect on the brand image. This is not to say that all architecture needs to be designed using the same style; in contrast, that would create for quite a boring environment. However, all buildings must exert a similar amount of prestige or influence or fun: whatever the intended vibe is. Using the snow globe as precedent, a subtler outcome can be produced in the constructed environment. The potency of the kitsch souvenir can be watered down for practicality's sake, but the core message should still be congruent.

Designers create artifacts with a crafted intention in mind; however, once their work takes physical form, people interacting with that work will form their own conclusions, regardless of the motive. Human reading of physical objects factors into their understanding of space and place. By drawing connections to the way in which a place is rendered and that place's reputation, architects can design with a precise end goal in mind regarding the potential interpretation of one's assessment of that city. There are too many variables to fully control an individual's perception; however, a change in the approach to architectural design, a change that is more in tune with the highly marketed souvenir, can make the mental image stronger.

Before full-scale construction, architecture is a scale model. What if that study model was created the same way a snow globe is? The implications would change and the resulting city would be a manipulated world that appeals to even more tourists. The monuments in the globes are important: the way they are rendered is important. This *is* the image of the city; presented in the miniature casting are the basic principles of the city's character. If all new construction in the city were designed so that it too were worthy of being in the globe, the city would continue to evolve into a whimsical place that physically manifests all that it symbolically stands for.

APPENDIX A – NEW YORK CITY

Monument Name	Frequency	Year Constructed	Height (feet)	Style	Program Type	Tallest in the World	Height in City	Nicknames	Recognitions	AIA Rank
26 Broadway	3	1928	158	Neoclassical	Office	-	-	Standard Oil Building	NYC-L	-
30 Rockefeller Center	1	1933	850	Modern, Beaux Arts	Office, Television	-	17	Comcast Building, RCA Building, GE Building, 30 Rock, Rock Center, The Slab	HD	56
40 Wall St.	1	1930	927	Art Deco	Office	1930-1930	12	Bank of Manhattan Trust Building, Manhattan Company Building, The Trump Building	NRHP, NYC-L	-
601 Lexington Ave	7	1974	915	International II	Office	-	13	Citigroup Center, Citicorp Center	-	125
Bank of America Tower	1	2009	1200	Late Modern	Office	-	4	-	-	-
Broadway	1	1776	-	-	Infrastructure	-	-	-	-	-
Brookfield Place	5	1988	739	Postmodern	Office, Shopping Center	-	41	World Financial Center	-	-
Brooklyn Bridge	7	1883	276	Neo-Gothic	Infrastructure	-	-	-	NRHP, US-NHL, NYC-L	20
Chrysler Building	13	1930	1046	Art Deco	Office	1930-1931	6	-	NRHP, US-NHL, NYC-L	9
Cleopatra's Needle	1	1450 BCE (1881)	69	Ancient Egyptian	Sculpture	-	-	-	-	-
David N. Dinkins Municipal Building	2	1914	559	Roman Imperial, Renaissance Revival	Government	-	-	Manhattan Municipal Building	NRHP, NYC-L	-
Empire State Building	14	1931	1454	Art Deco	Office, Observation	1931-1970	3	-	NRHP, US-NHL, NYC-L	1
Federal Hall	4	1842	-	Greek Revival	Government	-	-	-	NRHP, NMo, NYC-L	-
Flatiron Building	1	1902	285	Chicago School	Office	-	-	Fuller Building	NRHP, US-NHL, NYC-L	72
General Electric Building	1	1931	640	Art Deco	Office	-	78	RCA Victor Building, 570 Lexington Avenue	NRHP, US-NHL, NYC-L	-
Headquarters of the United Nations	3	1952	509	International	Government	-	-	-	-	111
MetLife Building	1	1963	808	International	Office	-	22	Pan Am Building	-	-

Metropolitan Museum of Art	1	1880	-	Neoclassical	Museum	-	-	The Met	-	17
One World Trade Center	2	2013	1792	Modern	Office, Observation, Communication	-	1	Freedom Tower	-	-
Sak's Fifth Ave. Flagship Store	1	1924	-	Classicizing	Shopping	-	-	-	-	-
San Remo	1	1930	400	Art Deco, Neoclassical	Residential	-	-	-	HD	-
St. Patrick's Cathedral	1	1878	329	Neo-Gothic	Cathedral	-	-	-	-	11
Statue of Liberty	9	1886	305	Neoclassical	Cultural, Sculpture	-	-	Lady Liberty	UNESCO, NMo, NRHP, NYC-L, NJ-RHP	-
Stephen A. Schwarzman Building	1	1895	98	Beaux Arts	Library	-	-	New York Public Library, Main Branch	NRHP, US-NHL, NYC-L	47
Washington Square Arch	2	1892	77	Beaux Arts	Monument	-	-	-	-	-
Woolworth Building	3	1913	792	Neo-Gothic	Office	1913-1930	24	-	NRHP, US-NHL, NYC-L	44

NJ-RHP	New Jersey Register of Historic Places
NYC-L	New York City Landmark
HD	Historic District
NMo	National Monument
NRHP	National Register of Historic Places
UNESCO	UNESCO World Heritage Site
US-NHL	U.S. National Historic Landmark

APPENDIX B – LOS ANGELES

Monument Name	Frequency	Year Constructed	Height (feet)	Style	Program Type	Tallest in the World	Height in City	Nicknames	Recognitions	AIA Rank
611 Place	1	1969	620	Modern	Office	-	14	AT&T Center, Crocker-Citizen Plaza	-	-
Aon Center	4	1973	858	Modern	Office	-	3	United California Bank Building, First Interstate Tower	-	-
Bank of America Center	1	1974	735	Modern	Office	-	6	Security Pacific Plaza	-	-
California Plaza	1	1992	748	Modern	Office	-	4	Deloitte & Touche Building	-	-
Capitol Records	2	1956	151	Googie, Modern	Office	-	-	-	LA-HCM	-
Century Plaza Towers	1	1975	571	Modern	Office	-	16	-	-	-
City Hall	4	1928	453	Art Deco	Government, Observation	-	29	-	LA-HCM	-
Crossroads of the World	1	1936	60	Modern, Revival	Office (First Outdoor Shopping Mall)	-	-	-	LA-HCM, HD, NRHP	-
Griffith Observatory	2	1935		Adobe, Art Deco	Observation, Museum	-	-	-	LA-HCM	-
Hollywood Bowl	1	1929	60	Expressionist	Amphitheater	-	-	-	-	91
Hollywood Sign	2	1923	45		Signage	-	-	Hollywoodland	LA-HCM	-
LAX Theme Building	1	1961	135	Googie, Modern	Observation, Monument	-	-	-	LA-HCM	-
Mulholland Drive	2	1924	-	-	Infrastructure	-	-	Mulholland Highway	-	-
Santa Monica Pier	1	1909	-	-	Entertainment	-	-		SM-HL	-
TCL Chinese Theatre	3	1927	90	Exotic Revival	Cinema	-	-	Grauman's, Mann's	LA-HCM	-
Two Rodeo (Beverly Hills)	2	1991		Collage	Shopping	-	-	-	-	-
U.S. Bank Tower	7	1989	1018	Postmodern	Office	-	2	Library Tower, First Interstate Bank World Center	-	-
Watts Towers	1	1954	99	Vernacular	Sculpture	-	-	Towers of Simon Rodia, Nuestro Pueblo	LA-HCM, HD, NRHP, CA-HL	-

CA-HL	California Historic Landmark
LA-HCM	Los Angeles Historic-Cultural Monument
SM-HL	Santa Monica Historic Landmark
HD	Historic District
NRHP	National Register of Historic Places

APPENDIX C - CHICAGO

Monument Name	Frequency	Year Constructed	Height (feet)	Style	Program Type	Tallest in the World	Height in City	Nicknames	Recognitions	AIA Rank
900 N. Michigan	2	1989	871	Postmodern	Residential, Office, Hotel, Shopping	-	8	-	-	-
Aon Center	7	1973	1189	Modern	Office	-	3	Amoco Building, Standard Oil Building	-	-
Art Institute of Chicago	3	1893 (1879)	35	Neo-Classicism	Museum	-	-	-	-	88
Axis	2	1986	570	Modern	Residential, Office	-	57	MPA Onterie Center	-	-
Board of Trade	1	1930	605	Art Deco	Office	-	41	-	NRHP, HD, CHI-L	-
Buckingham Fountain	6	1927	25	Beaux Arts	Sculpture	-	-	-	HD	-
Chase Tower	5	1969	850	Modern	Office	-	11	First National Plaza, Bank One Tower	-	-
Chicago Water Tower	4	1869	182	Neo-Gothic	Water Tower	-	-	-	NRHP, CHI-L	-
Cloud Gate	2	2006	33	-	Sculpture	-	-	the bean	-	-
CNA Center	1	1973	601	International	Office	-	42	Continental Center III	-	-
Crain Communications	3	1984	582	Modern	Office	-	51	Smurfit-Stone, Stone Container, Associates Center, Diamond Building, Vagina Building	-	-
Harbor Lighthouse	1	1919 (1893)	66	-	Lighthouse	-	-	-	NRHP, CHI-L	-
John Hancock Center	10	1969	1499	Structural Expressionism	Residential, Office, Observation	-	4	-	-	-
Metropolitan Tower	1	1924	475	Neo-Classicism	Residence	-	-	Straus Building, Continental National Insurance Company Building, Britannica Centre	-	-
Navy Pier	6	1916	196	-	Entertainment	-	-	Municipal Pier	NRHP, CHI-L	-
One Prudential Plaza	1	1955	912	Modern	Office	-	42	Prudential Building	-	-
Park Tower	1	2000	844	Postmodern	Hotel, Residential	-	12	-	-	-
Trump International	1	2009	1388	Modern	Residential, Hotel	-	2	-	-	-

Two Prudential Plaza	6	1990	995	Postmodern	Office	-	6	-	-	-
Willis Tower	14	1973	1729	International	Office, Observation, Communication	1973- 1998	1	Sears Tower	-	42

CHI-HL	Chicago Historic Landmark
HD	Historic District
NRHP	National Register of Historic Places
US-NHL	U.S. National Historic Landmark

APPENDIX D – WASHINGTON, D.C.

Monument Name	Frequency	Year Constructed	Height (feet)	Style	Program Type	Tallest in the World	Height in City	Nicknames	Recognitions	AIA Rank
Lincoln Memorial	11	1922	98	Neoclassical	Monument	-	-	-	NRHP, NMe	7
Marine Corps War Memorial (Arlington)	2	1954	78	-	Monument	-	-	-	-	-
The Pentagon (Arlington)	1	1943	77	Stripped classicism	Government	-	-	-	-	-
The White House	8	1880	70	Neoclassical	Government, Residential	-	-	-	-	2
Thomas Jefferson Memorial	8	1943	129	Neoclassical	Monument	-	-	-	NMe	4
United States Capitol	10	1863	288	Neoclassical	Government	-	6	Capitol Hill	NRHP, NMe	6
Washington Monument	8	1884	555	Egyptian	Monument	1884-1889	2	-	NMe	12

NMe	National Memorial
NRHP	National Register of Historic Places

APPENDIX E – LAS VEGAS

Monument Name	Frequency	Date Built	Height	Rooms	Gaming Space	Style/Theme	Program	Tallest in World	Height in City	Names	Recognitions	AIA rank
Bellagio	4	1998	508	3950	116000	Postmodern, Bellagio	Hotel, Casino	-	18	-	-	22
Circus Circus (Winchester)	4	1968	337	3773	123928	Modern, Circus	Hotel, Casino, Amusement	-	-	-	-	-
Excalibur	8	1990	239	3981	100000	Modern, Medieval	Hotel, Casino	-	-	-	-	-
Hoover Dam (Boulder City)	1	1936	726	-	-	Art Deco	power station	-	-	Boulder Dam	NRHP, US-NHL	-
Luxor	7	1993	350	4407	120000	Postmodern, Ancient Egypt	Hotel, Casino	-	-	-	-	-
MGM Grand	7	1975 (1993)	293	5044	171500	Modern, Hollywood	Hotel, Casino	largest hotel	-	MGM-Marina, Marina	-	-
New York-New York	11	1997	529	2024	84000	Postmodern, New York City	Hotel, Casino	-	15	-	-	-
Palazzo	2	2007	642	3068	105000	Modern, Italian	Hotel, Casino	-	3	-	-	-
Paris Las Vegas	7	1999	540	2916	85000	Postmodern, Paris	Hotel, Casino, Observation	-	14	-	-	-
Stratosphere (Las Vegas)	7	1979 (1996)	1149	2427	80000	Modern	Hotel, Casino, Observation	-	1	Vegas World	-	-
The Mirage	4	1989	335	3044	100000	Modern, Polynesian	Hotel, Casino	-	-	-	-	-
Treasure Island	4	1993	368	2884	95000	Postmodern, Caribbean	Hotel, Casino	-	-	-	-	-
Venetian	5	1999	475	4049	120000	Postmodern, Venice	Hotel, Casino	-	26	-	-	-
Welcome Sign	6	1959	25	-	-	Googie, Modern	Signage	-	-	-	NRHP	-

NRHP	National Register of Historic Places
US-NHL	U.S. National Historic Landmark

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IMAGE AND PERCEPTION OF THE TOP FIVE AMERICAN TOURIST CITIES AS REPRESENTED BY SNOW GLOBES



Caitlin Lee Malloy

IMAGE AND PERCEPTION OF THE TOP FIVE AMERICAN TOURIST CITIES AS REPRESENTED BY SNOW GLOBES

Caitlin Lee Malloy
University of Arkansas
Fay Jones School of Architecture + Design
Primary Advisor: Frank Jacobus
Fall 2016

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SNOW GLOBES OF CHICAGO
at half scale



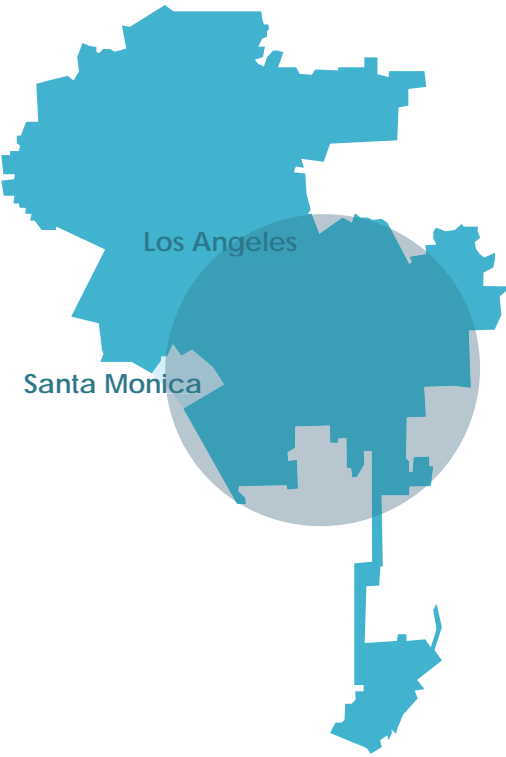
SNOW GLOBES OF WASHINGTON, D.C.
at half scale



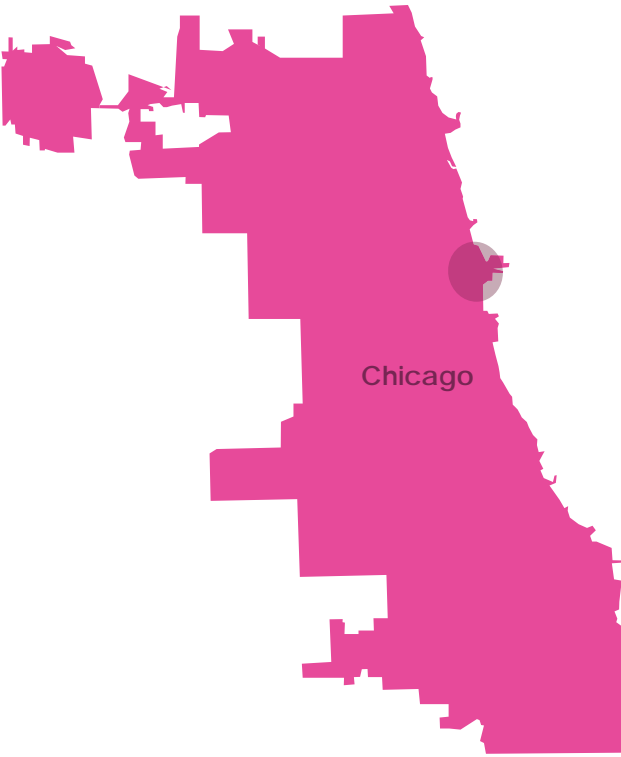




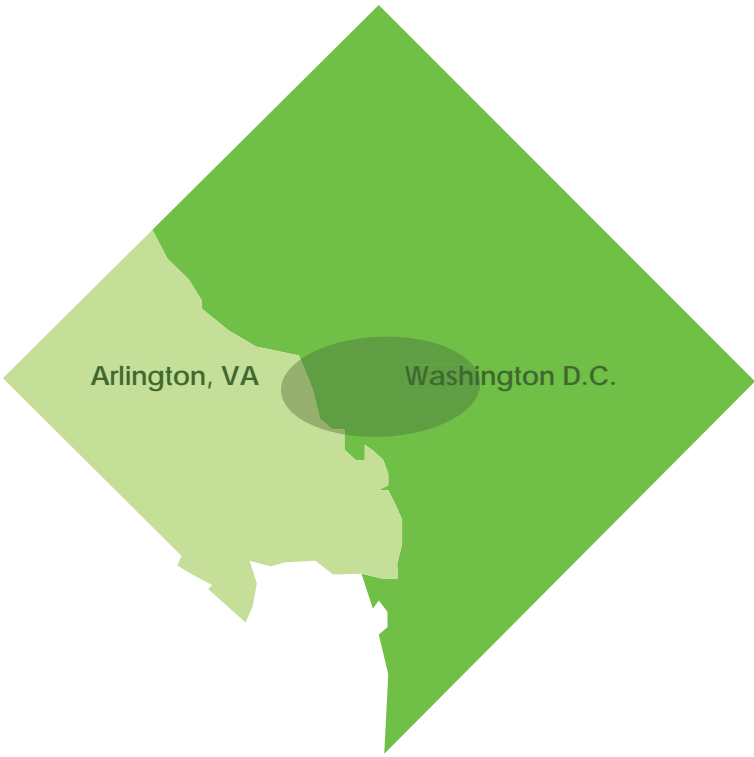
New York City **304.6 mi²**



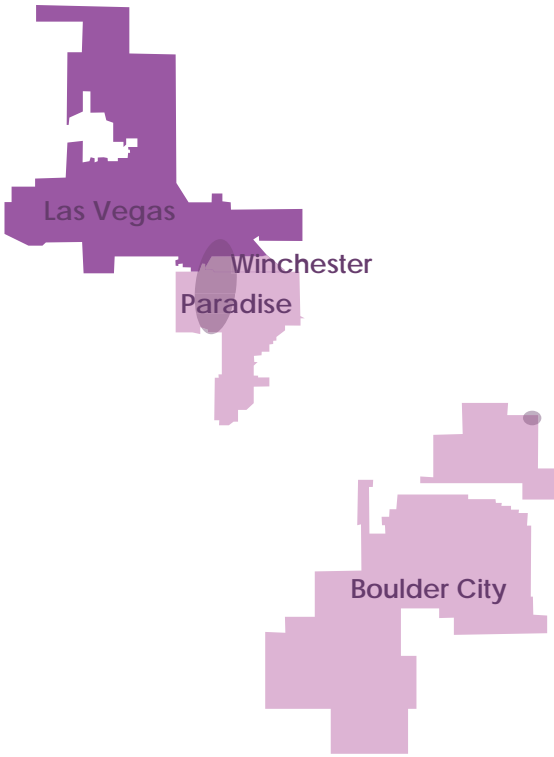
Los Angeles 503 mi²
Santa Monica 8.4 mi²
511.4 mi²



Chicago **234 mi²**

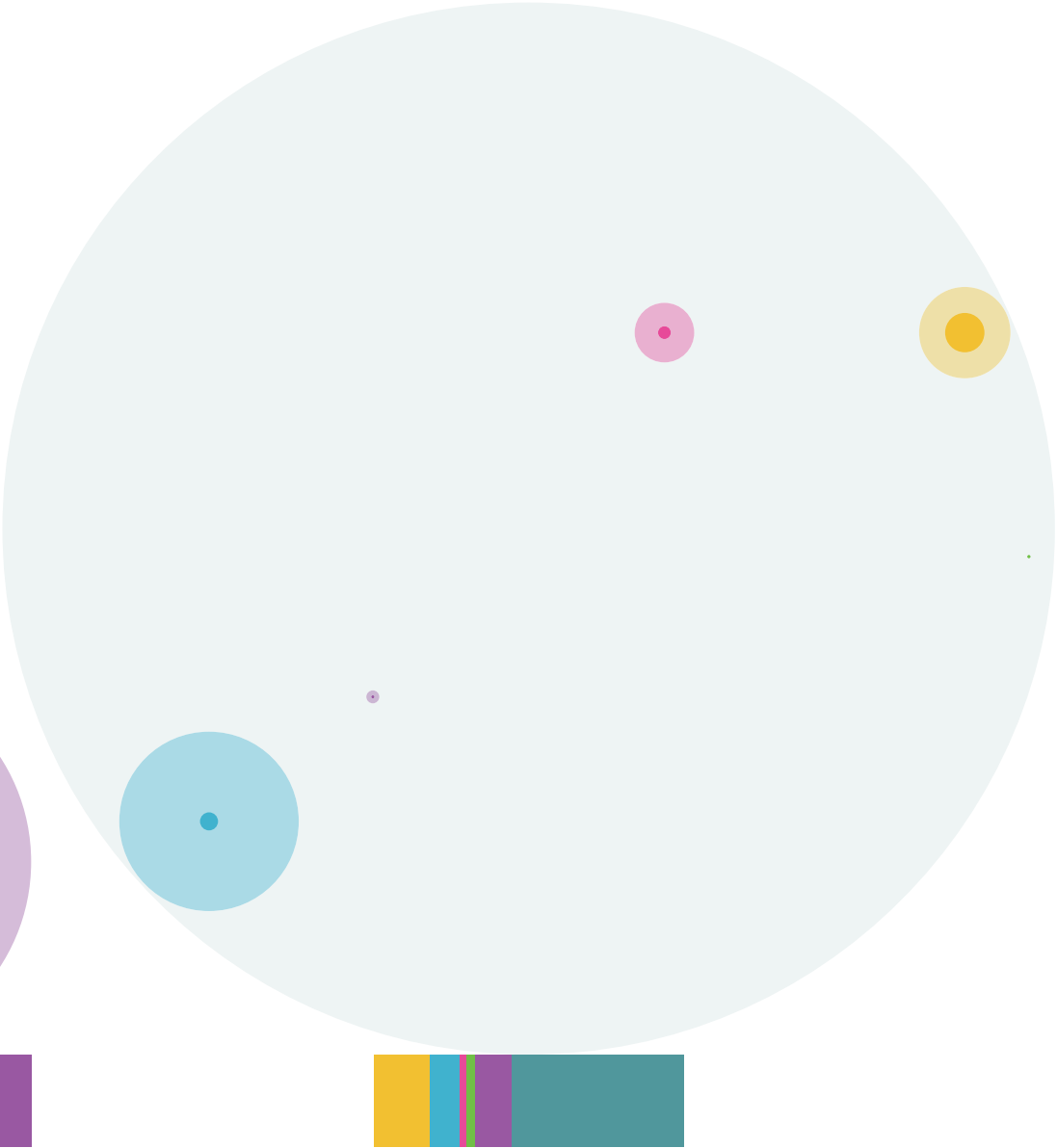
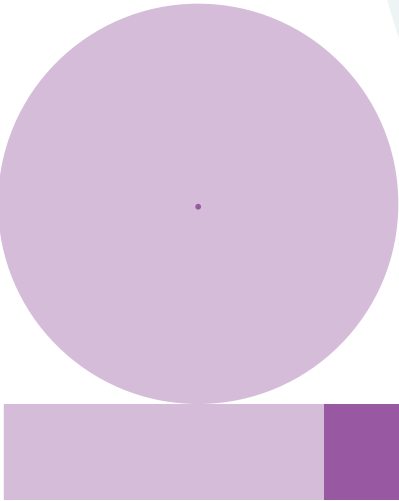
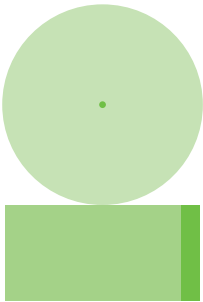
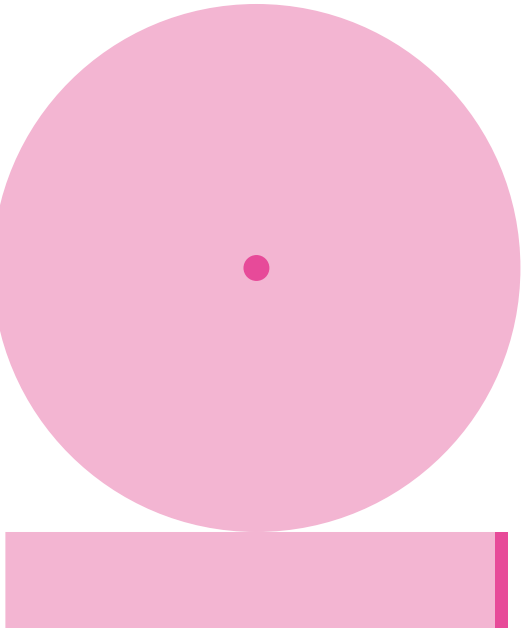
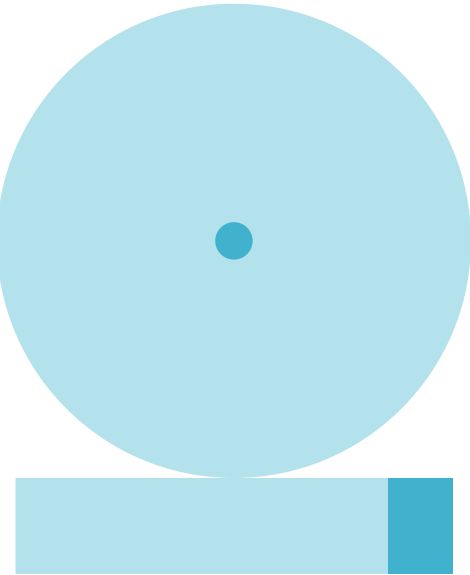
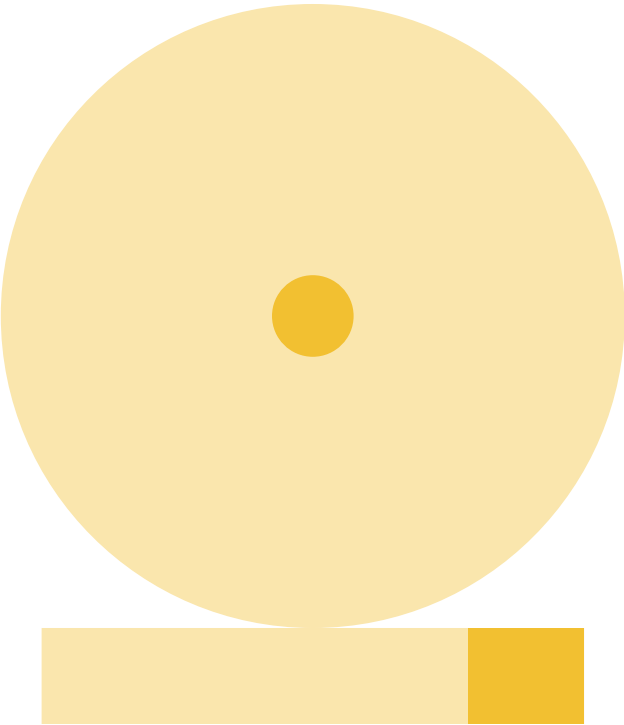
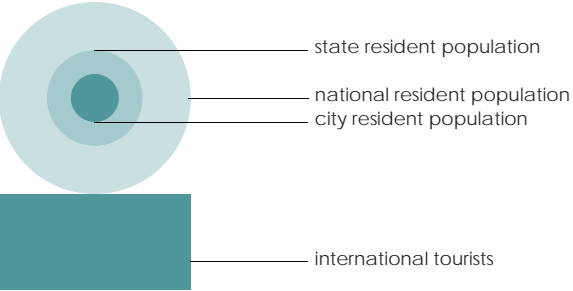
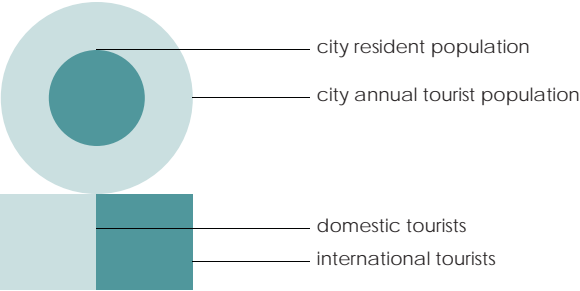


Washington, D.C. 68.3 mi²
Arlington 26 mi²
94.3 mi²

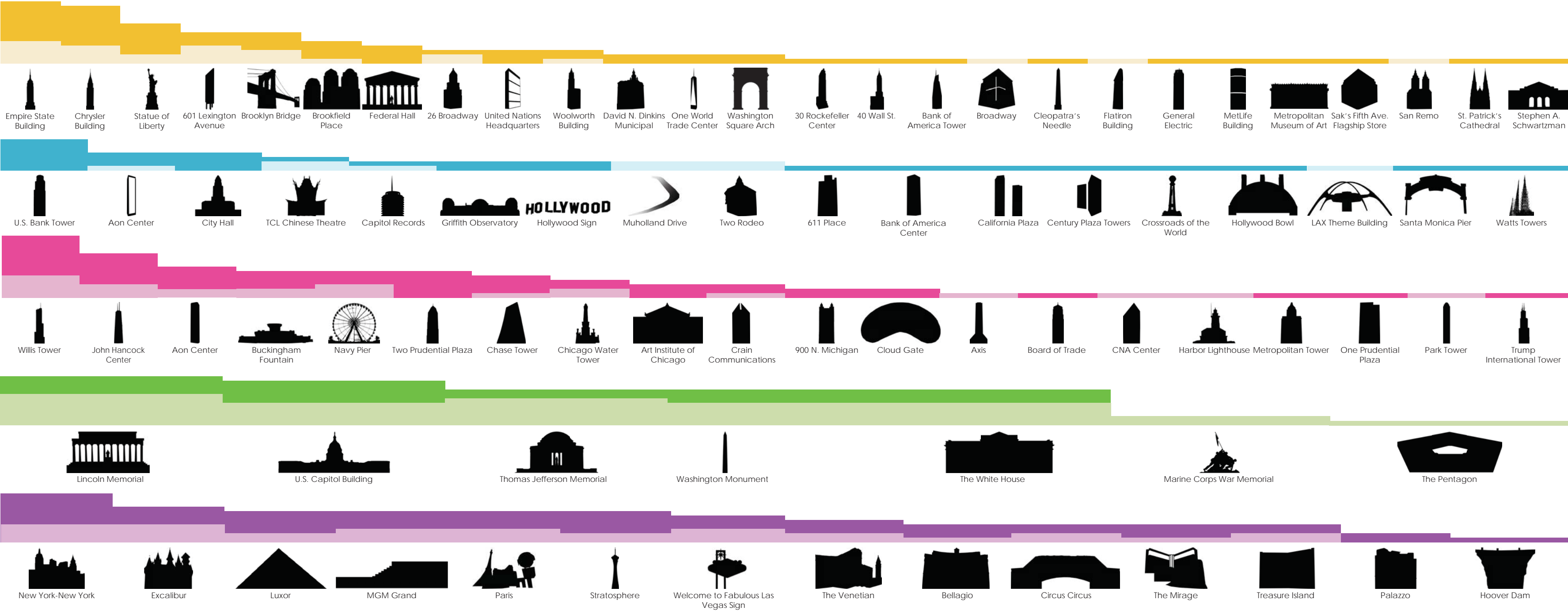


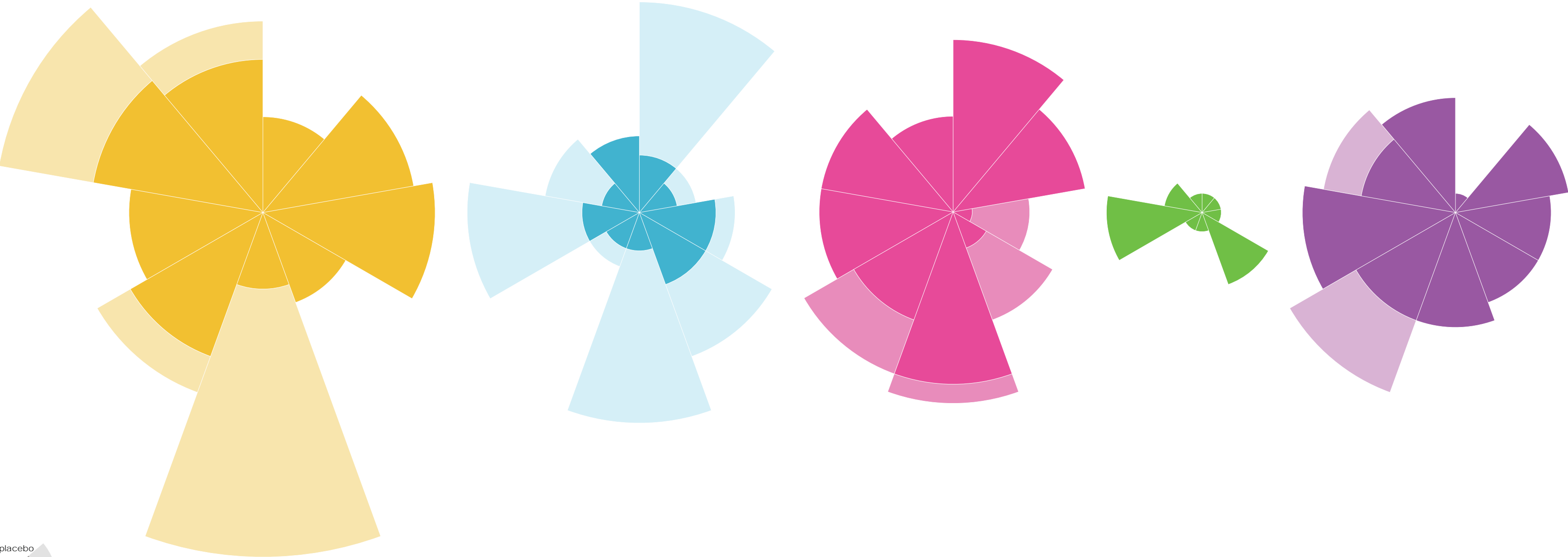
Las Vegas 136 mi²
Paradise 46.7 mi²
Winchester 4.3 mi²
Boulder City 208.6 mi²
395.6 mi²

POPULATION OF RESIDENTS AND TOURISTS
at different city, state, and country scales



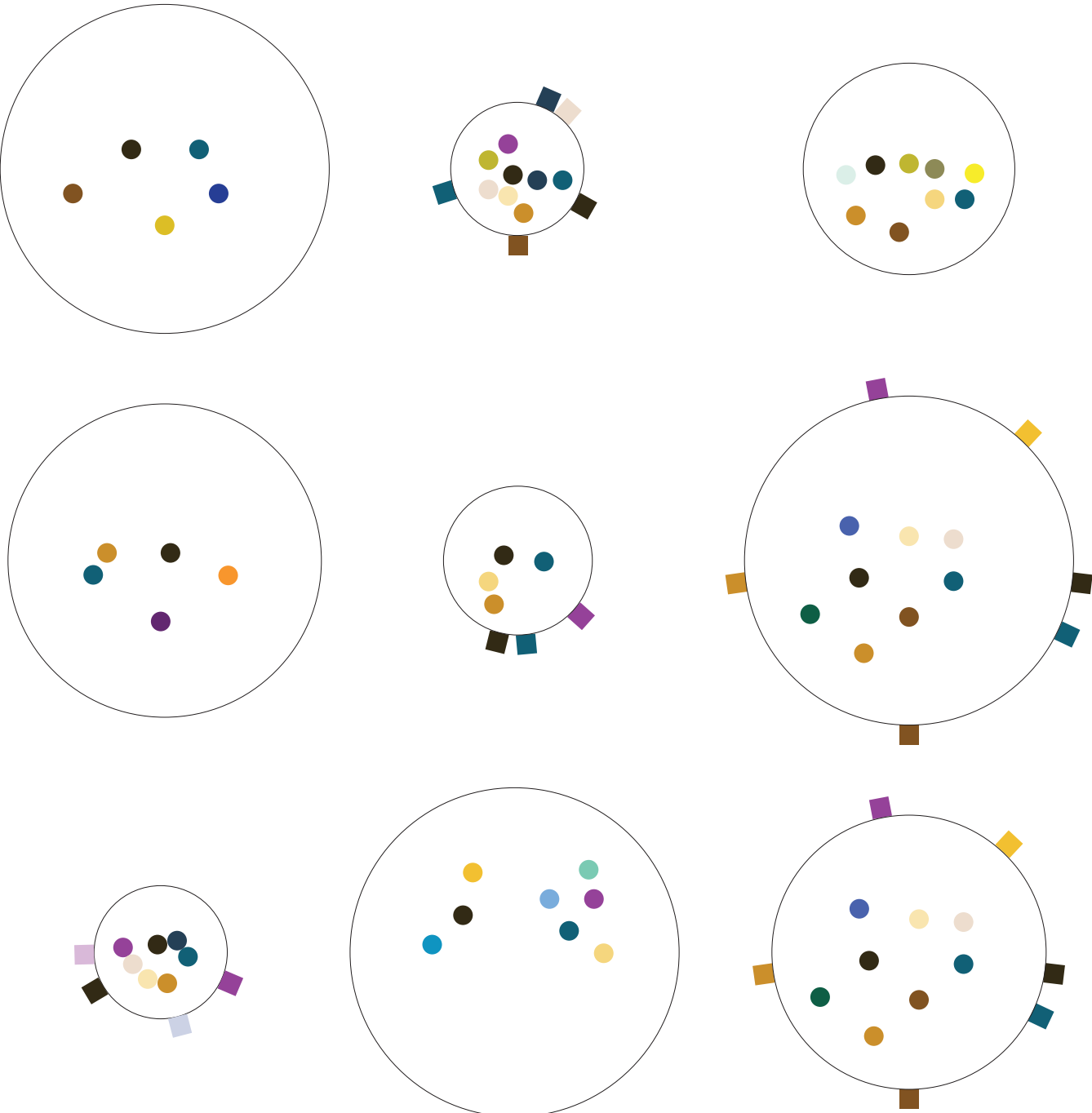
FREQUENCY
number of times monuments appear in snow globes





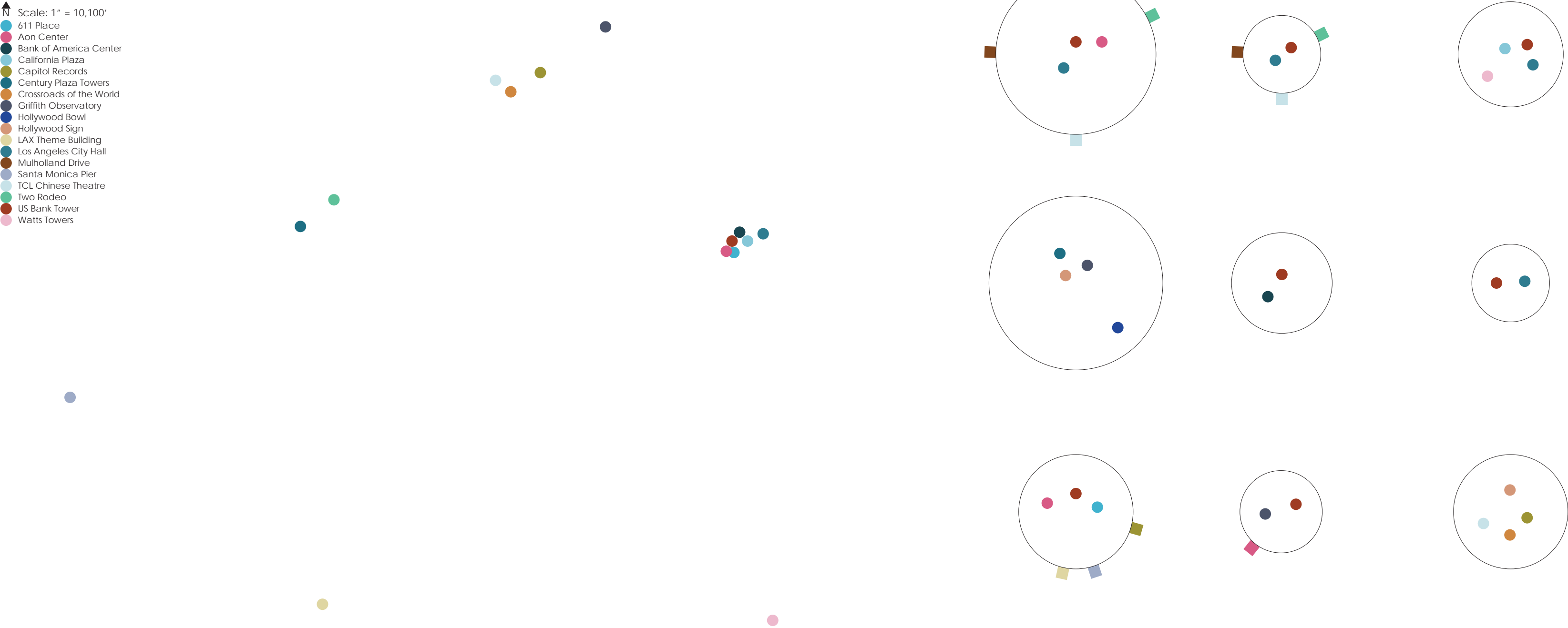
MAPPING THE GLOBE: NEW YORK CITY
relation of monuments translated to snow globe

- ▲ N Scale: 1" = 4800'
- 26 Broadway
 - 40 Wall Street
 - 601 Lexington Avenue
 - Bank of America Tower
 - Brooklyn Bridge
 - Chrysler Building
 - Cleopatra's Needle
 - David N. Dinkins Municipal Building
 - Empire State Building
 - Federal Hall
 - Flatiron Building
 - General Electric Building
 - Metropolitan Art Museum
 - Metlife Building
 - One World Trade Center
 - Rockefeller Center
 - Sak's Fifth Avenue
 - San Remo Tenants' Corporation
 - St. Patrick's Cathedral
 - Statue of Liberty
 - Stephen A. Schwarzman Building
 - United Nations Headquarters
 - Washington Square Arch
 - Woolworth Building
 - World Financial Center



MAPPING THE GLOBE: LOS ANGELES

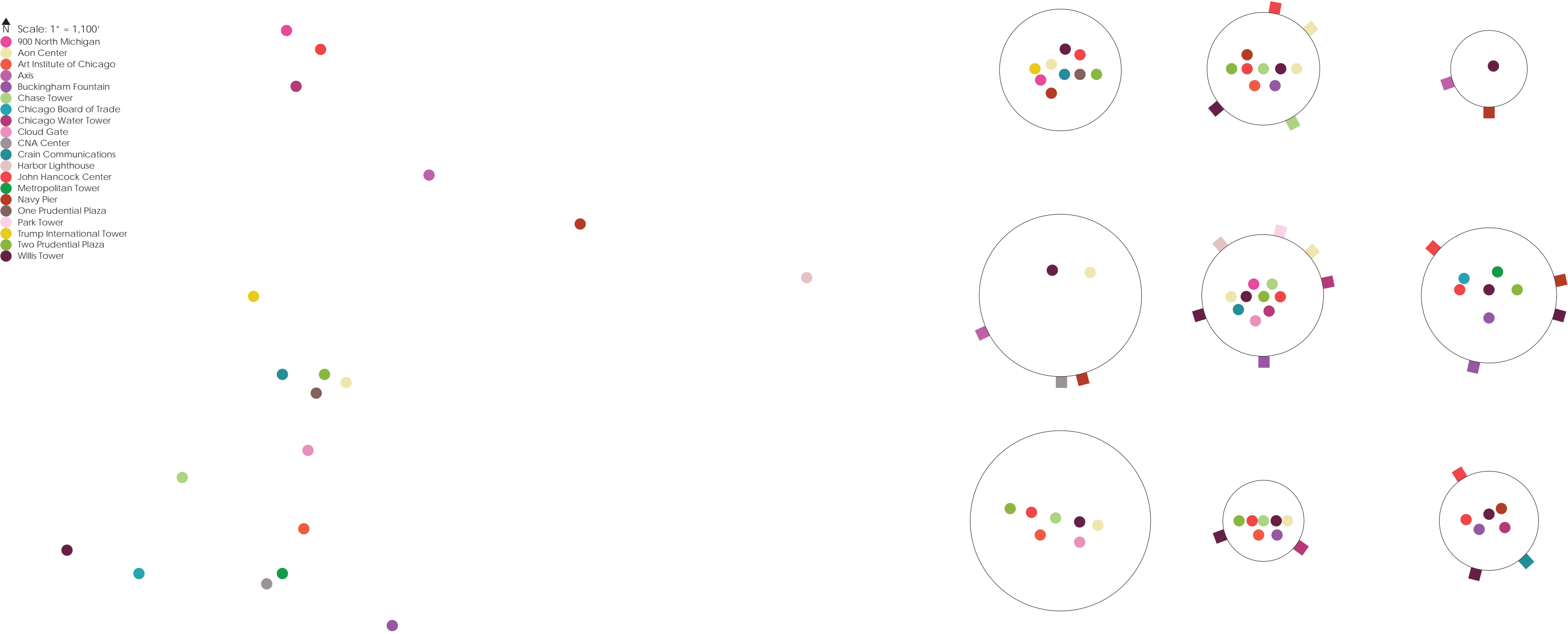
relation of monuments translated to snow globe



MAPPING THE GLOBE: CHICAGO

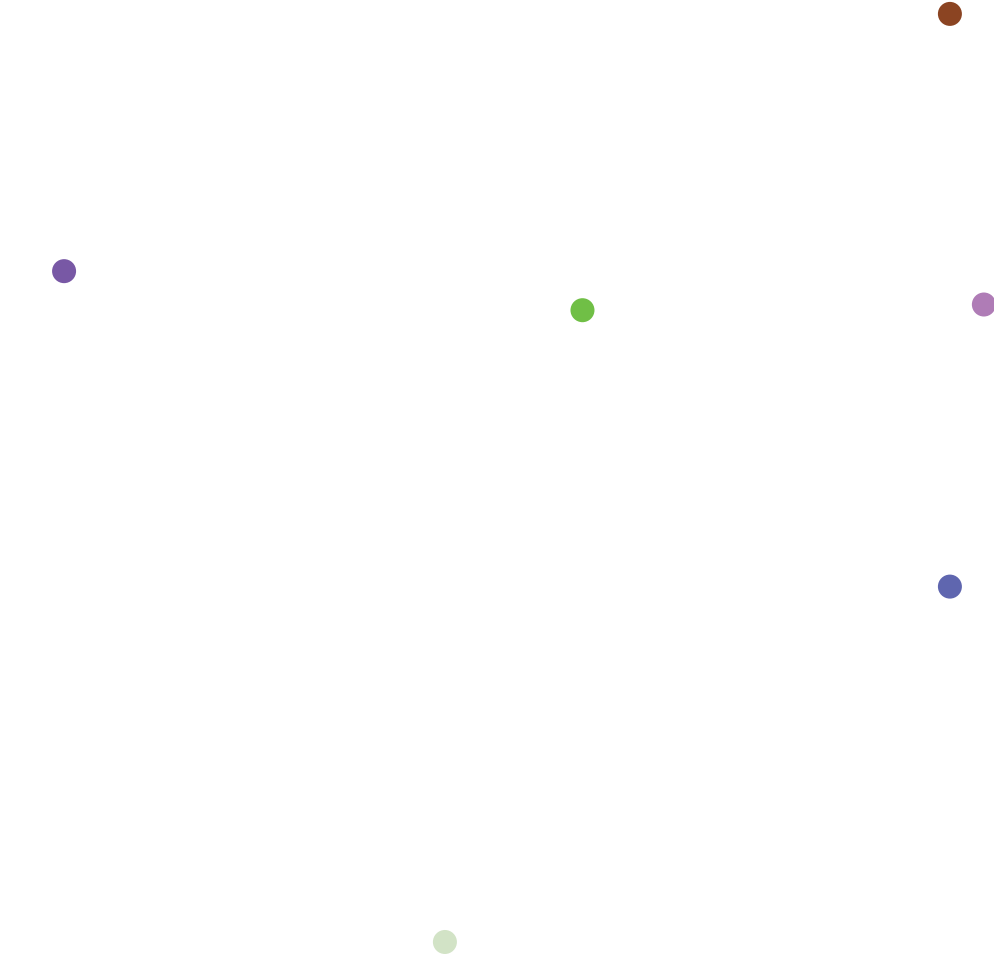
relation of monuments translated to snow globe

- ▲ N Scale: 1" = 1,100'
- 900 North Michigan
 - Aon Center
 - Art Institute of Chicago
 - Axis
 - Buckingham Fountain
 - Chase Tower
 - Chicago Board of Trade
 - Chicago Water Tower
 - Cloud Gate
 - CNA Center
 - Crain Communications
 - Harbor Lighthouse
 - John Hancock Center
 - Metropolitan Tower
 - Navy Pier
 - One Prudential Plaza
 - Park Tower
 - Trump International Tower
 - Two Prudential Plaza
 - Willis Tower

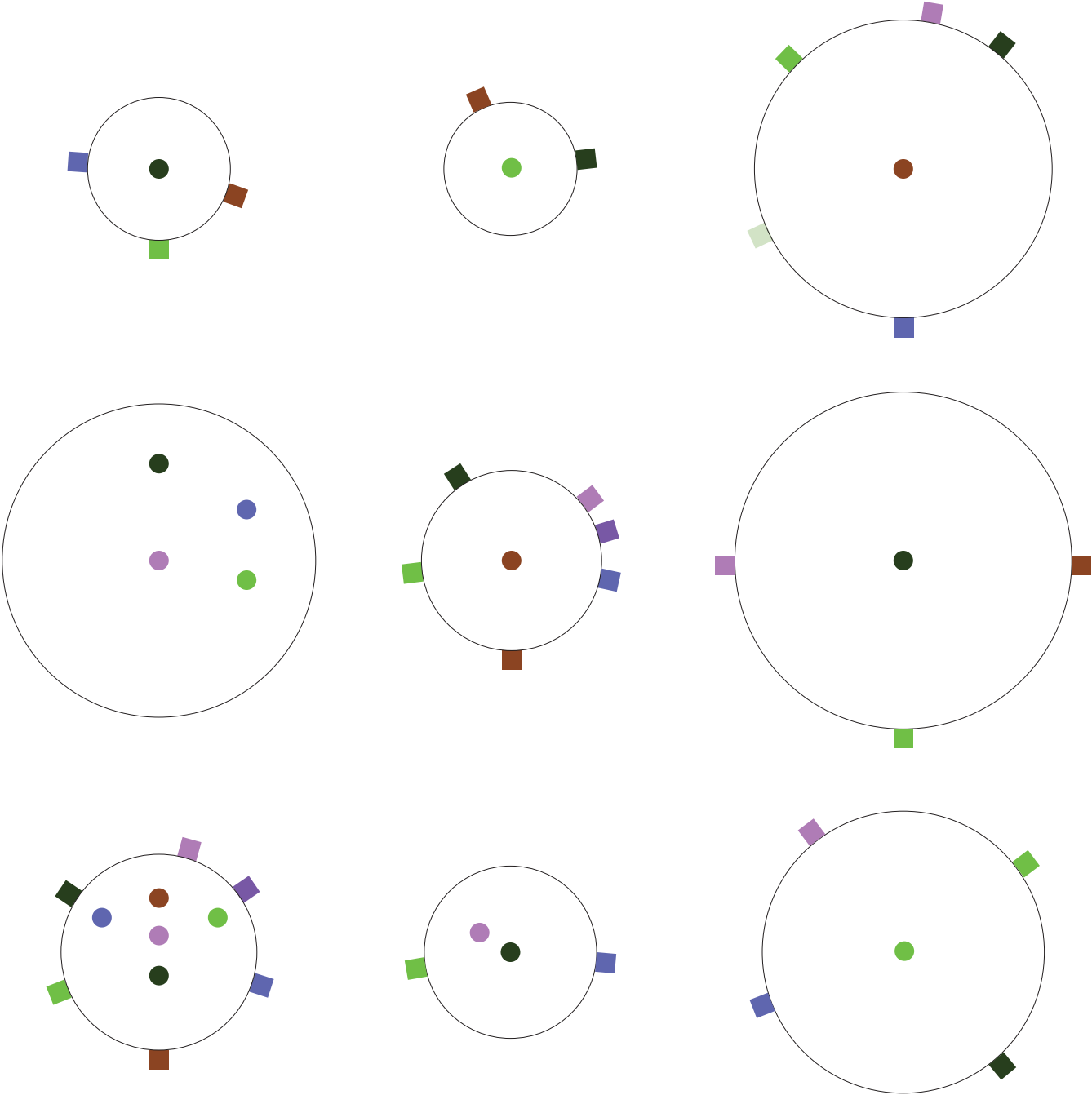


MAPPING THE GLOBE: WASHINGTON, D.C.
relation of monuments translated to snow globe

- ▲ N Scale: 1" = 2,000'
- Lincoln Memorial
 - Marine Corps War Memorial
 - The Pentagon
 - Thomas Jefferson Memorial
 - US Capitol
 - Washington Monument
 - The White House



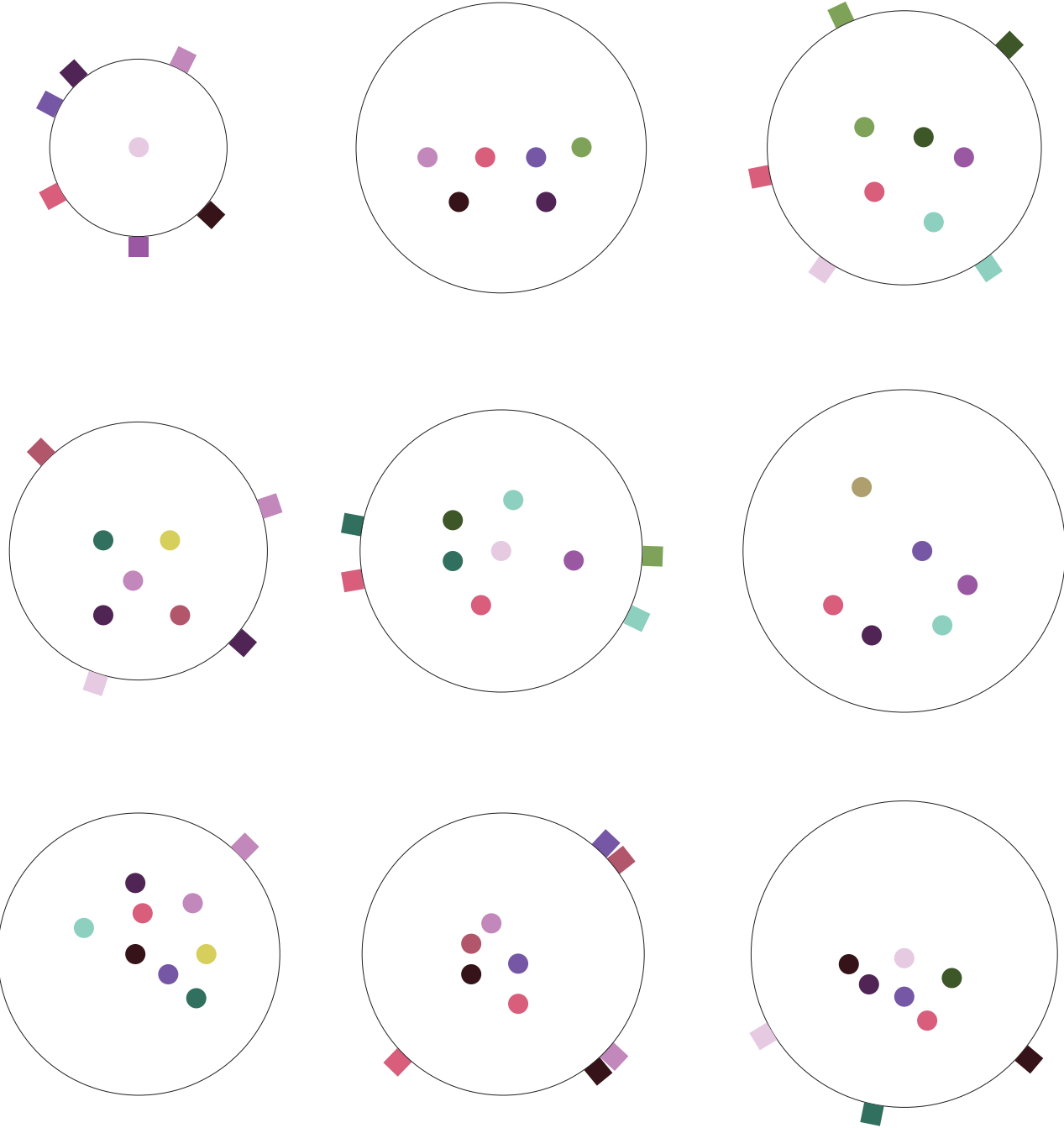
●



MAPPING THE GLOBE: LAS VEGAS

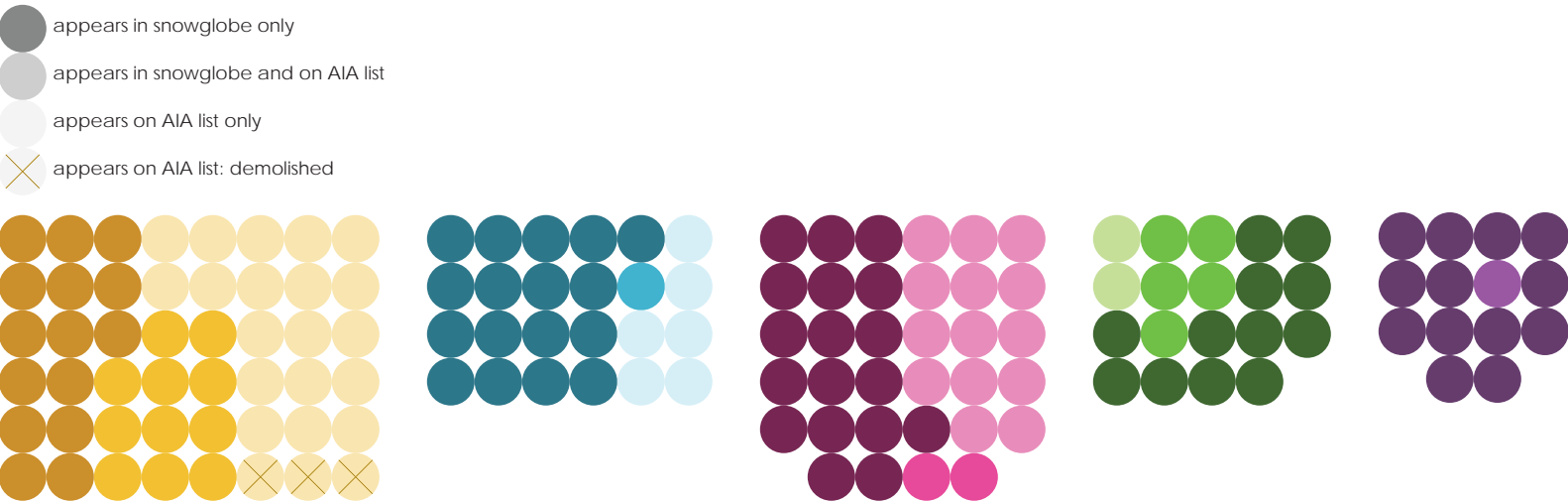
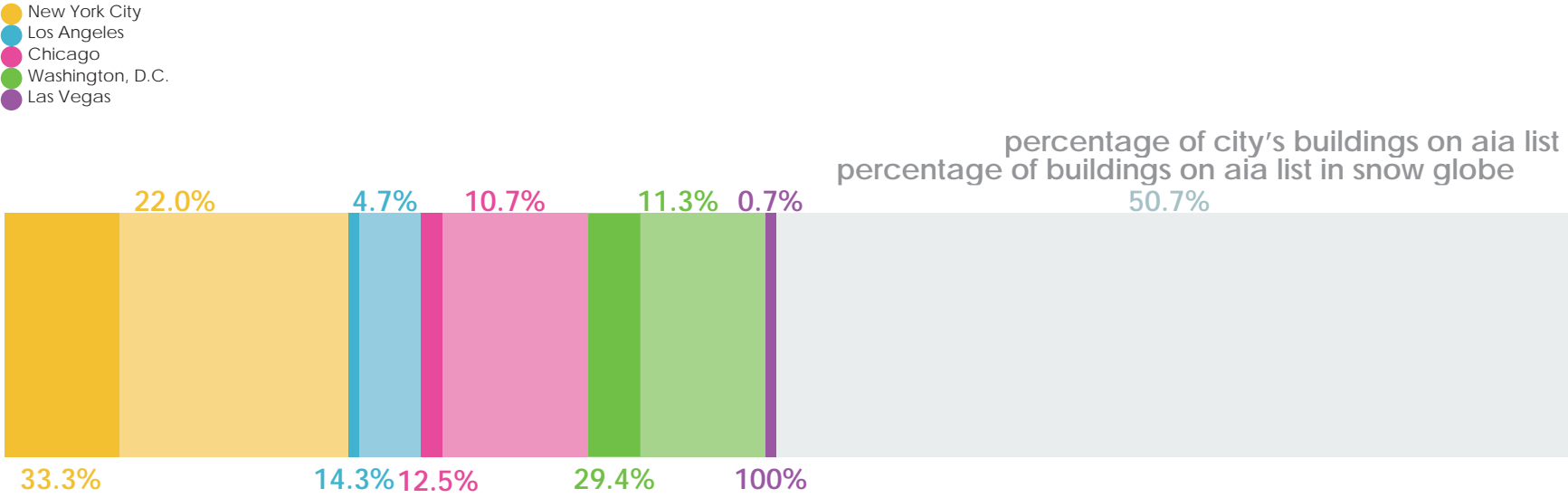
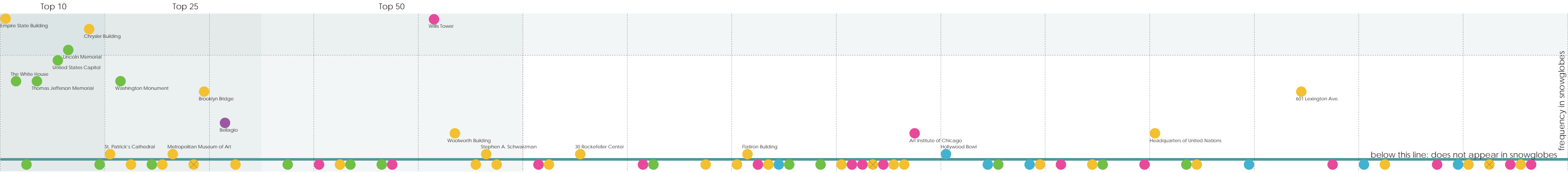
relation of monuments translated to snow globe

- ▲ N Scale: 1" = 14,400'
- Bellagio
- Circus Circus
- Excalibur
- Hoover Dam
- Luxor
- MGM Grand
- Mirage
- New York-New York
- Palazzo
- Paris
- Stratosphere
- Treasure Island
- Venetian
- Welcome to Las Vegas Sign

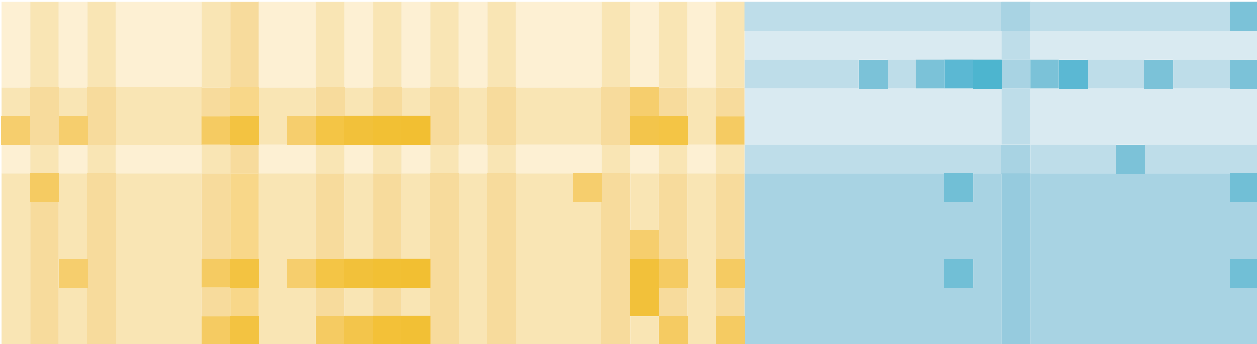




AIA PUBLIC'S CHOICE: AMERICA'S BEST ARCHITECTURE
top 150 beloved works of architecture in America

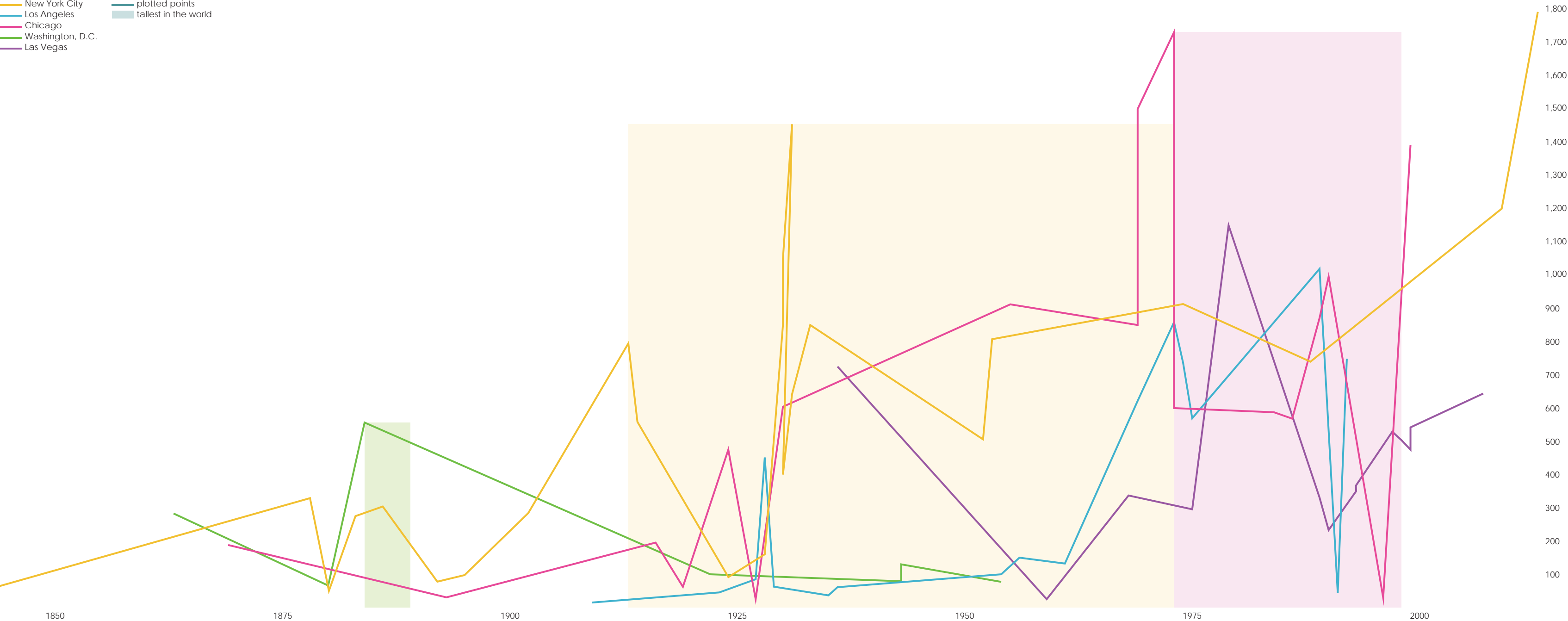


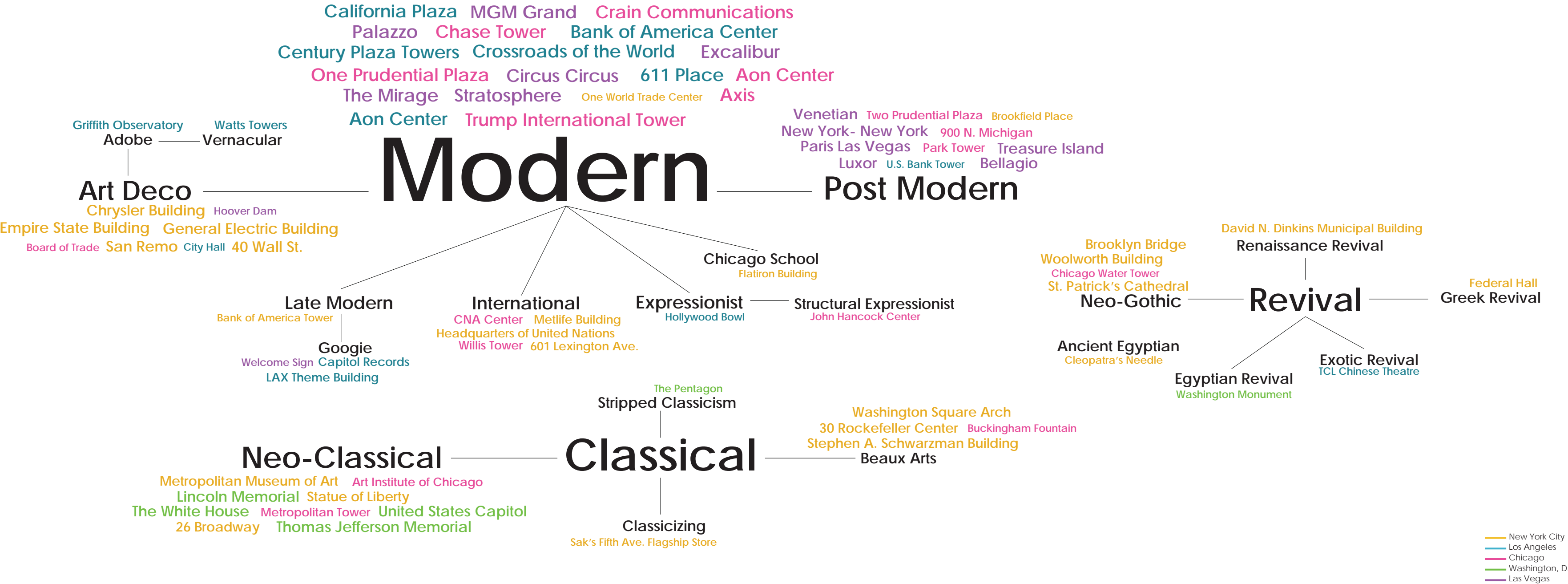
California Historic Landmark
Chicago Landmark
Los Angeles Historic-Cultural Monument
New Jersey Register of Historic Places
New York City Landmark
Santa Monica Historic Landmark
Historic District
National Memorial
National Monument
National Register of Historic Places
UNESCO World Heritage Site
U.S. National Historic Landmark



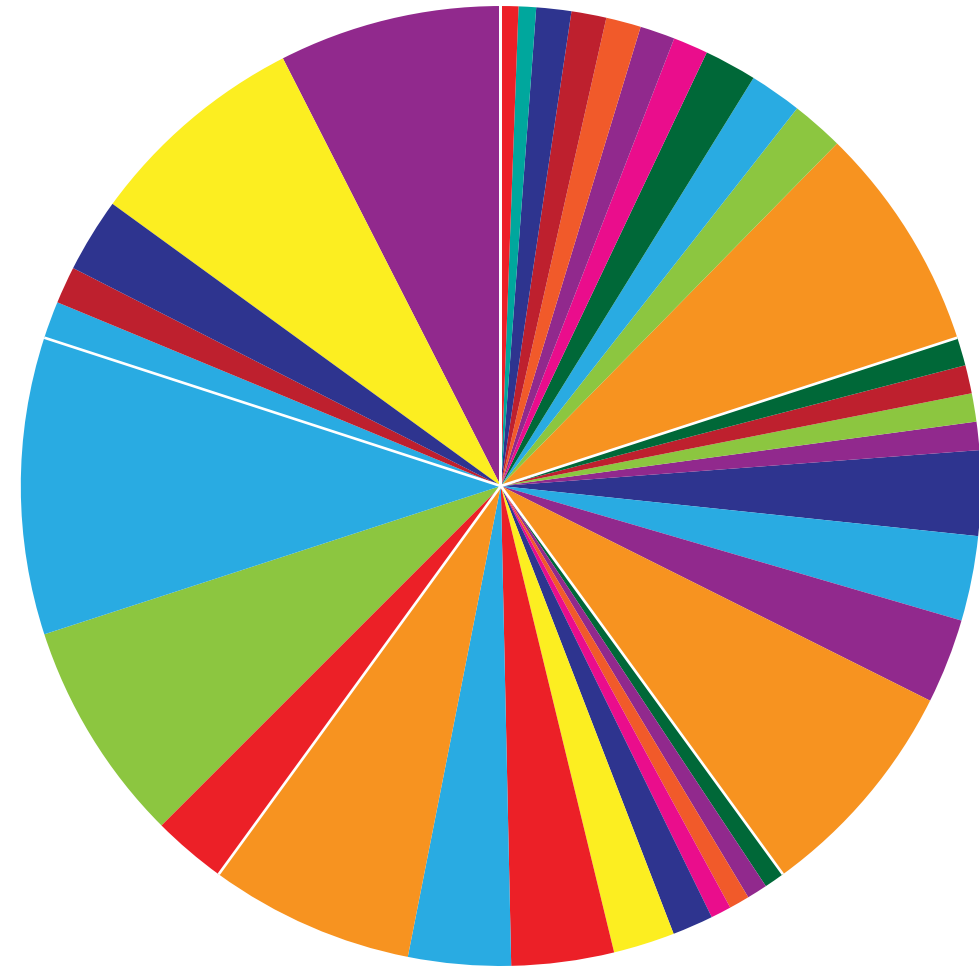
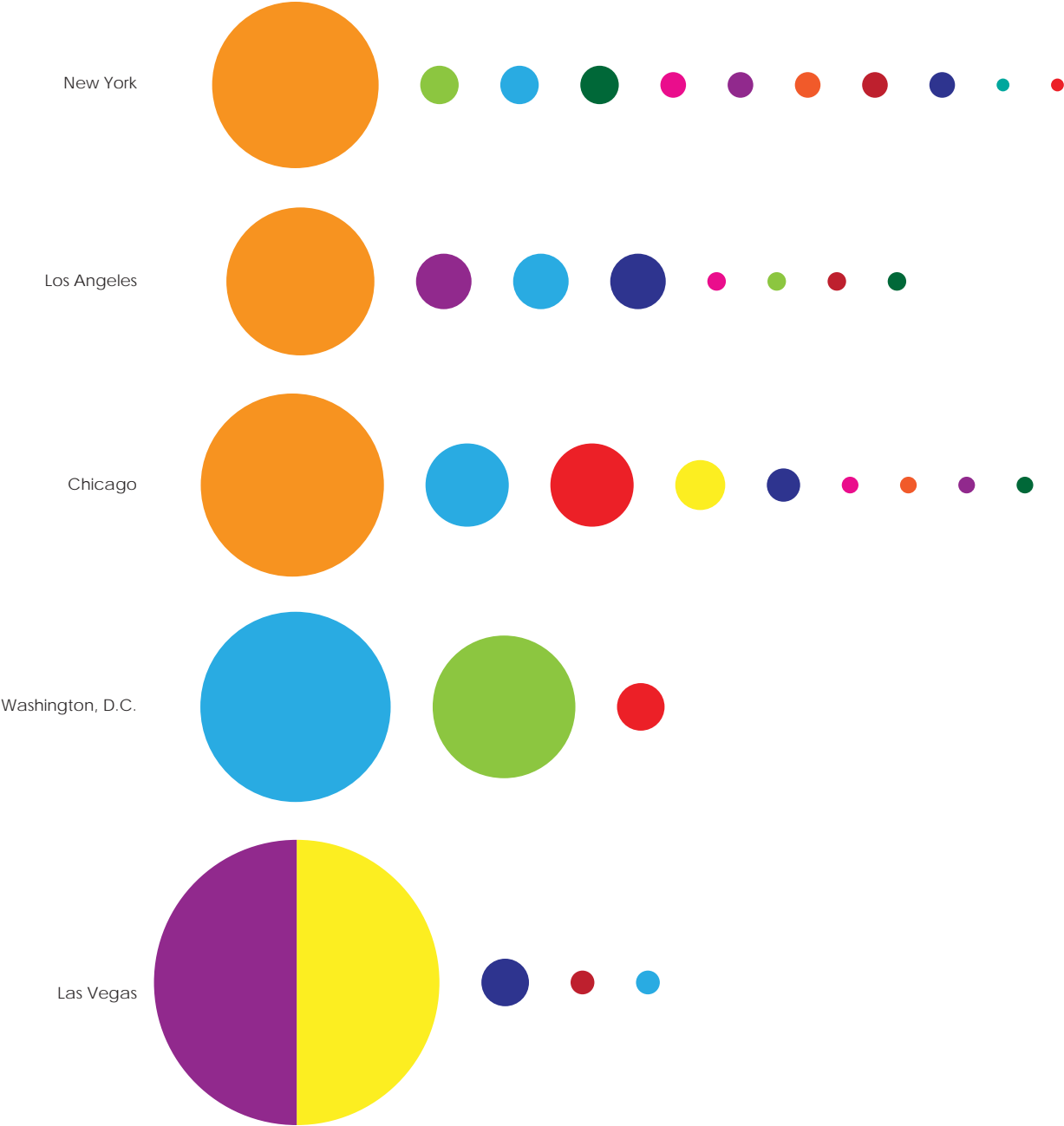
MAPPING CHRONOLOGY V. VERTICALITY
height of monuments over time

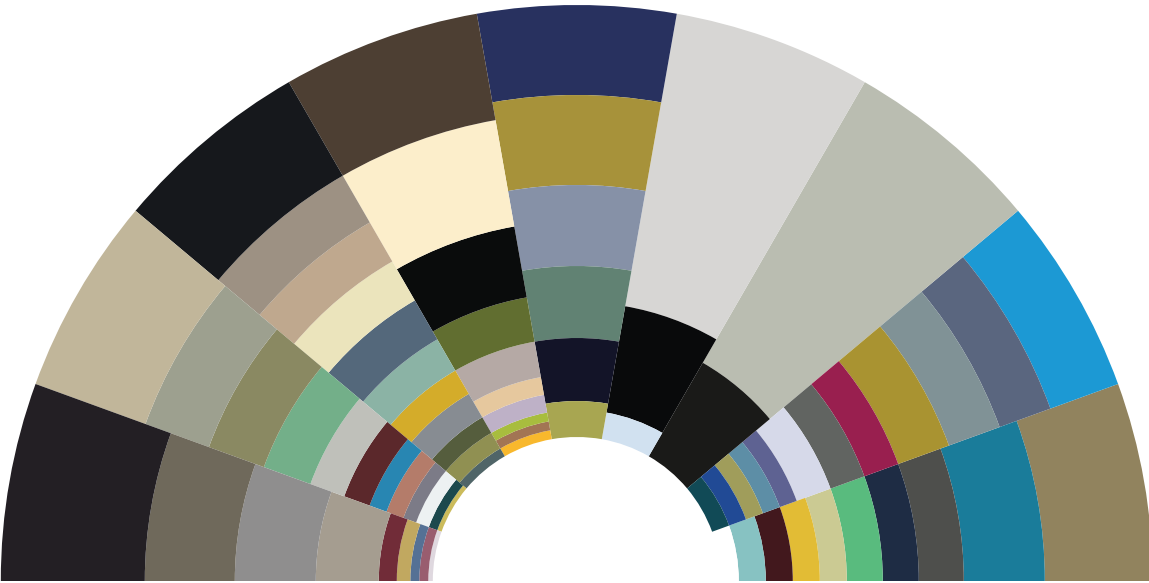
- New York City
- Los Angeles
- Chicago
- Washington, D.C.
- Las Vegas
- plotted points
- tallest in the world



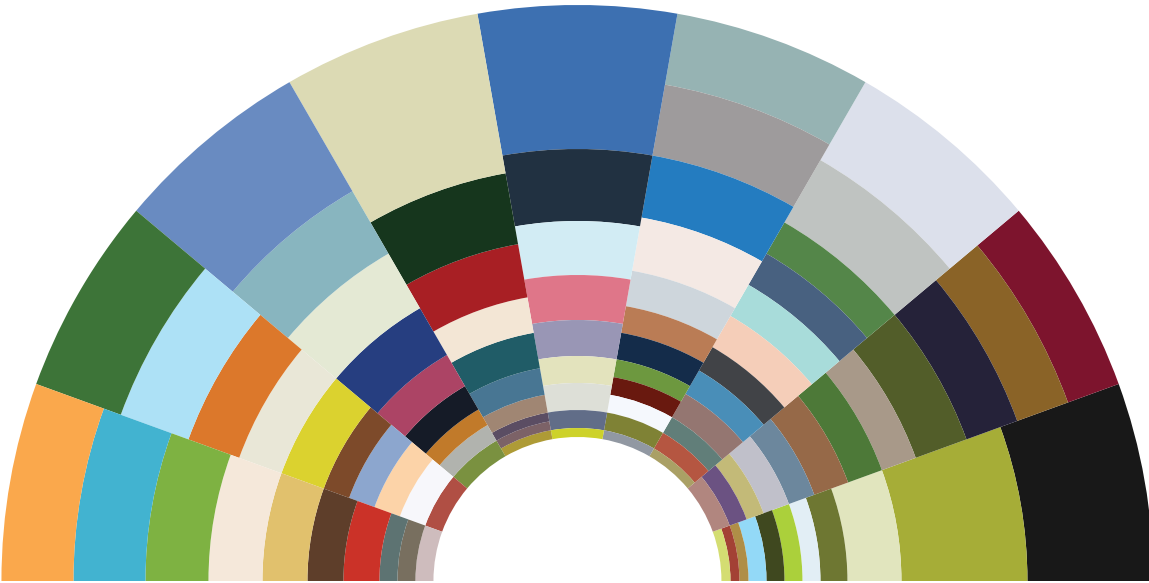


FUNCTIONAL CITIES
programmatic percentage of represented landmarks

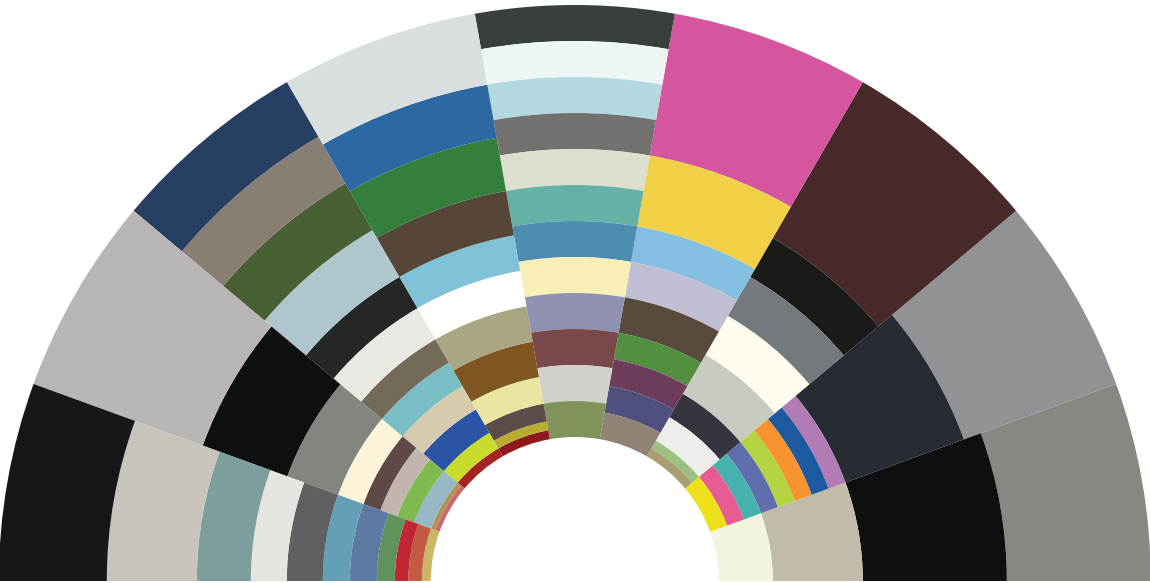




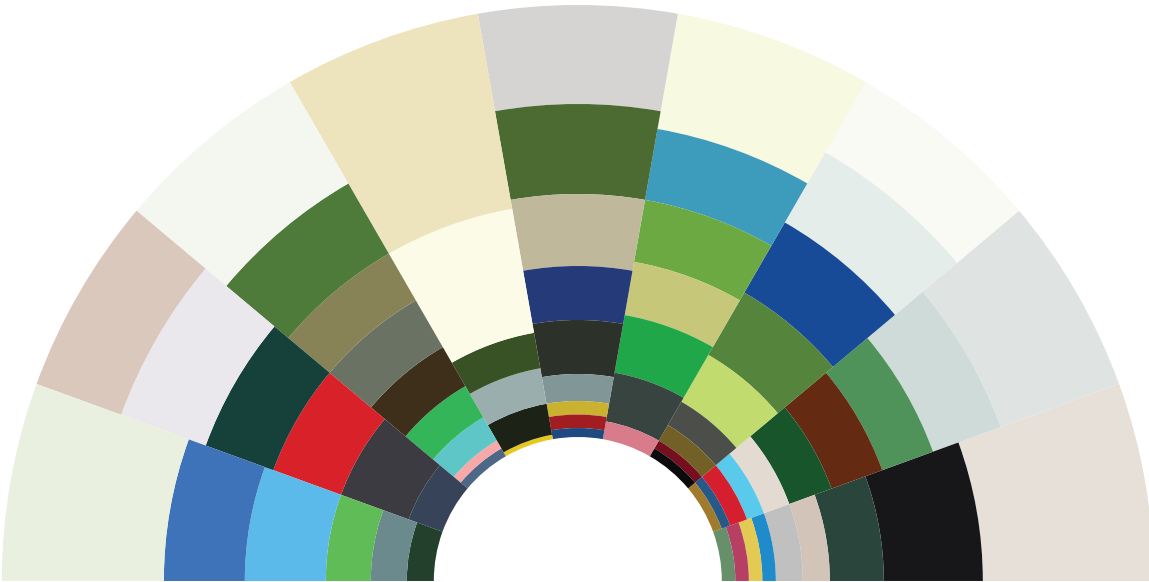
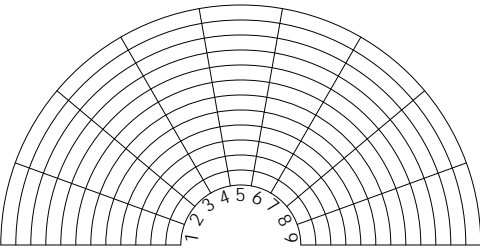
New York City



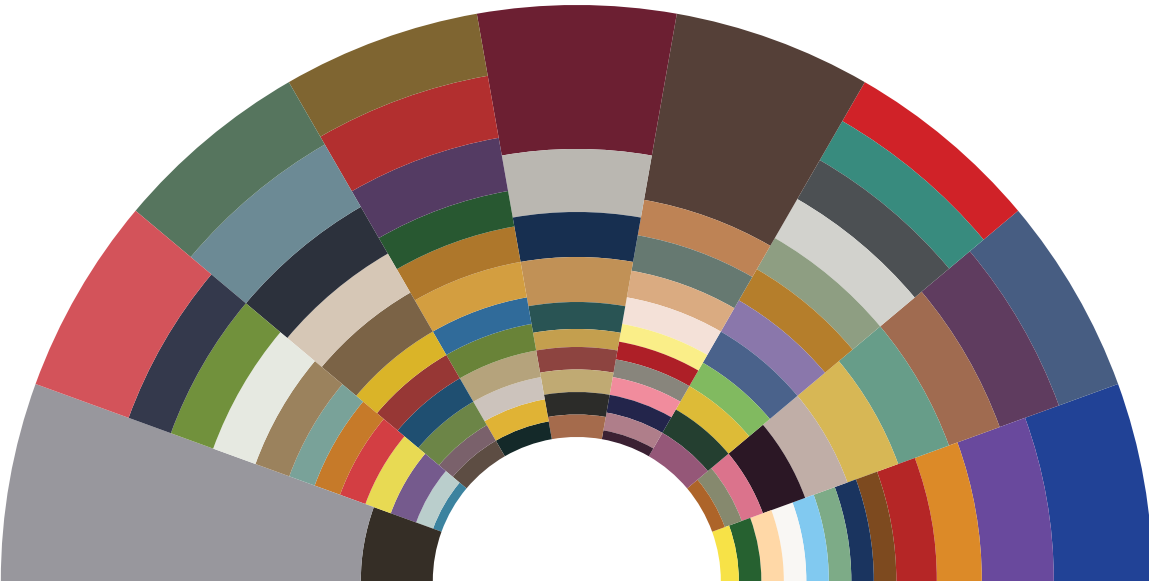
Los Angeles



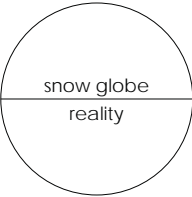
Chicago



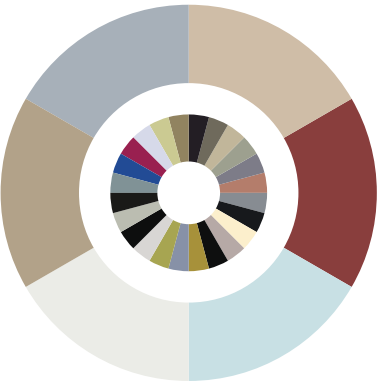
Washington, D.C.



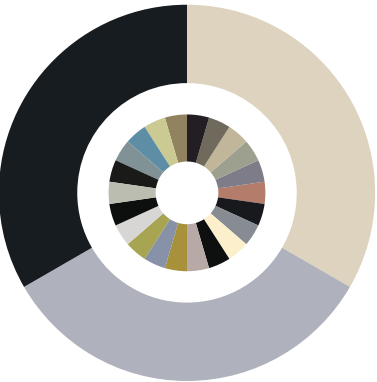
Las Vegas



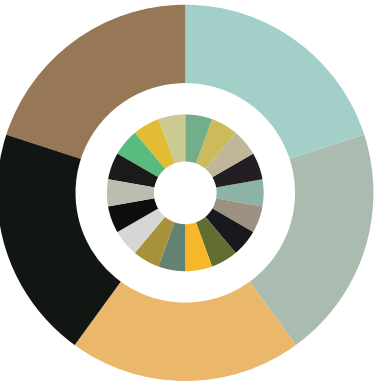
COLOR REPRESENTED V. COLOR REALITY: NEW YORK CITY
comparing snow globe monuments to their built counterparts



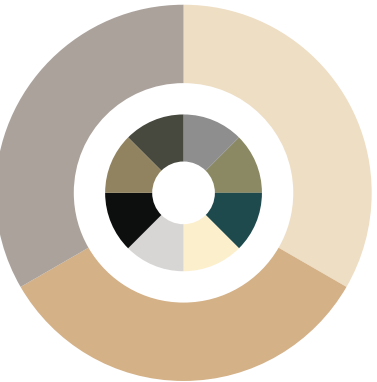
Empire State Building



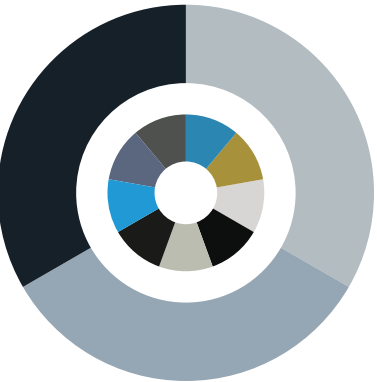
Chrysler Building



Statue of Liberty



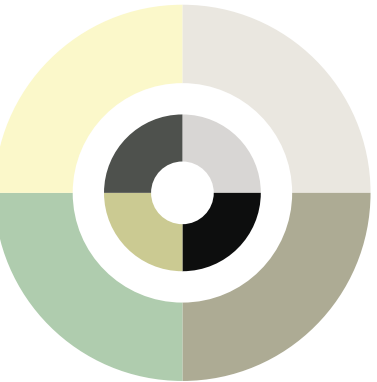
Brooklyn Bridge



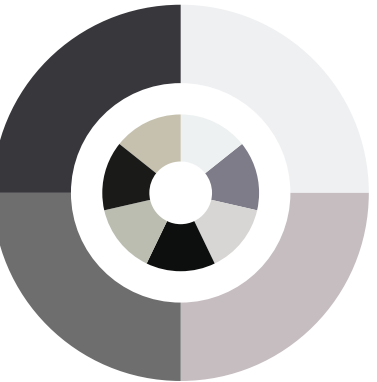
601 Lexington Ave.



Brookfield Place



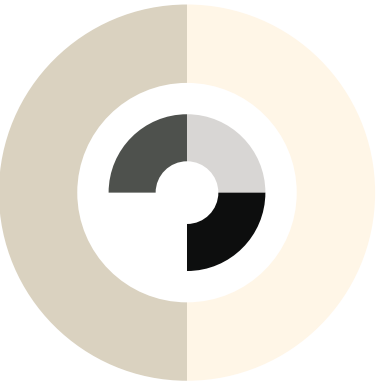
David N. Dinkins Municipal Building



Federal Hall



Woolworth Building



26 Broadway



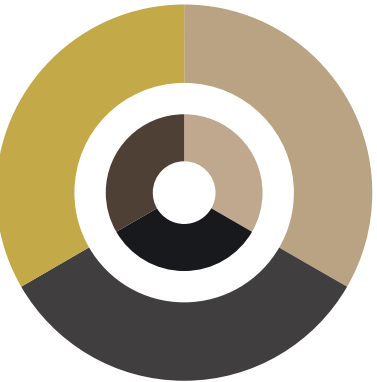
Headquarters for the United Nations



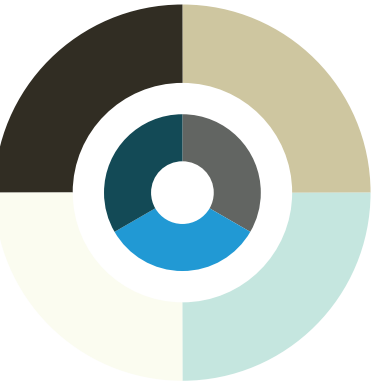
One World Trade Center



Washington Square Arch



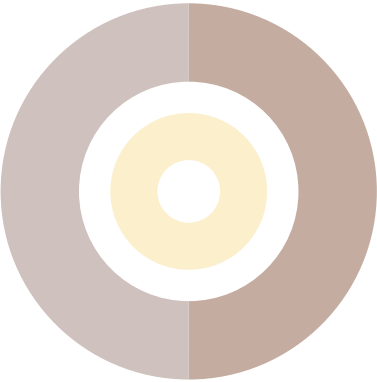
Rockefeller Center



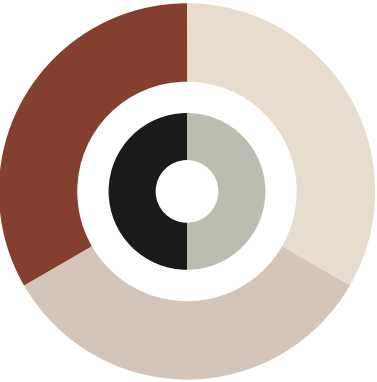
40 Wall St.



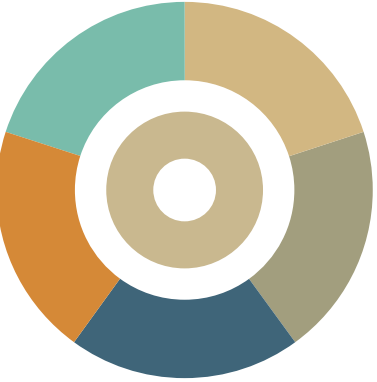
Bank of America Tower



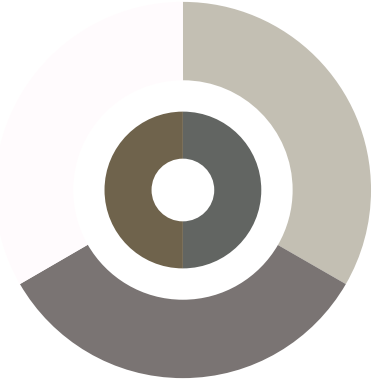
Cleopatra's Needle



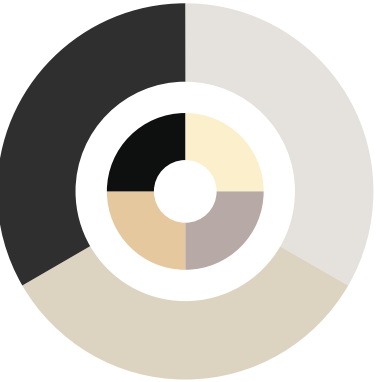
Flatiron Building



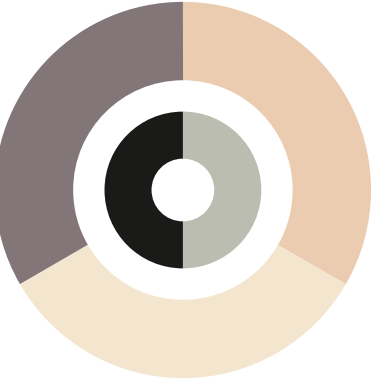
General Electric Building



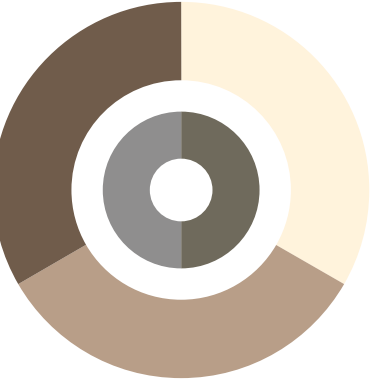
MetLife Building



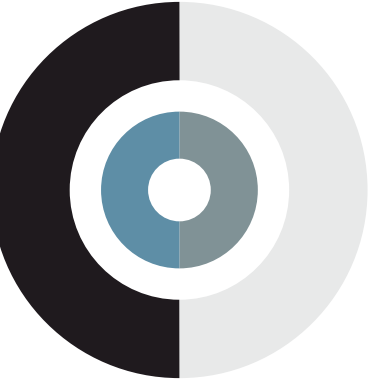
Metropolitan Museum of Art



San Remo



St. Patrick's Cathedral



Stephen A. Schwarzman Building

COLOR REPRESENTED V. COLOR REALITY: LOS ANGELES
comparing snow globe monuments to their built counterparts



U.S. Bank Tower



Aon Center



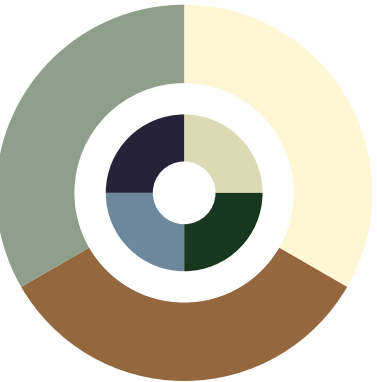
Los Angeles City Hall



TCL Chinese Theatre



Capitol Records Building



Griffith Observatory



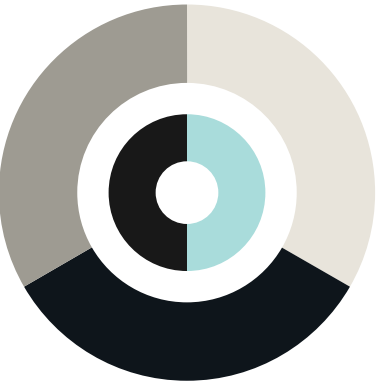
Hollywood Sign



Mulholland Drive



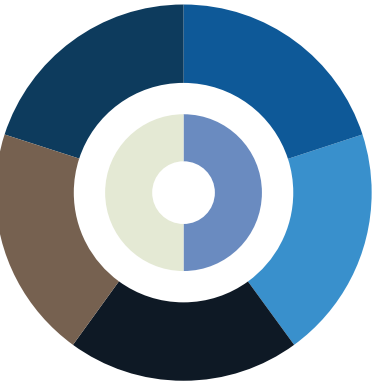
Two Rodeo



611 Place



Bank of America Center



California Plaza



Century Plaza Towers



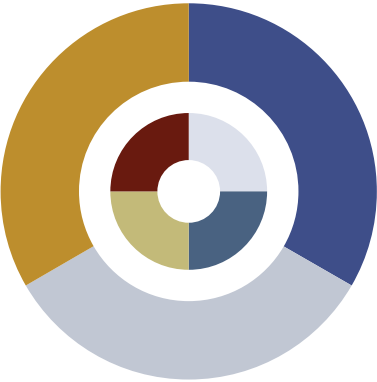
Crossroads of the World



Hollywood Bowl



LAX Theme Building



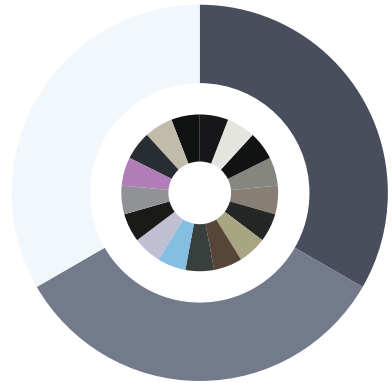
Santa Monica Pier



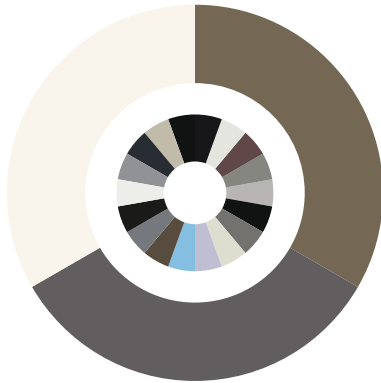
Watts Towers

COLOR REPRESENTED V. COLOR REALITY: CHICAGO

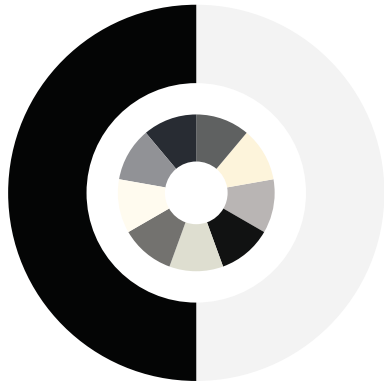
comparing snow globe monuments to their built counterparts



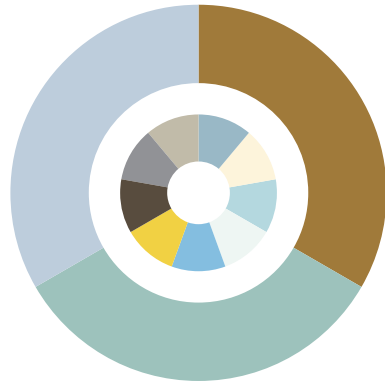
Willis Tower



John Hancock Center



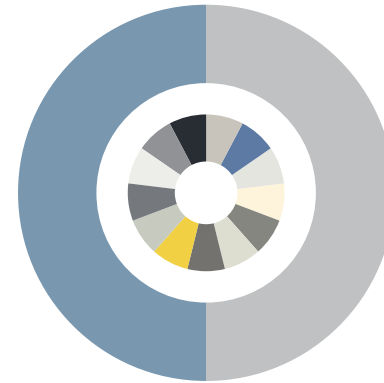
Aon Center



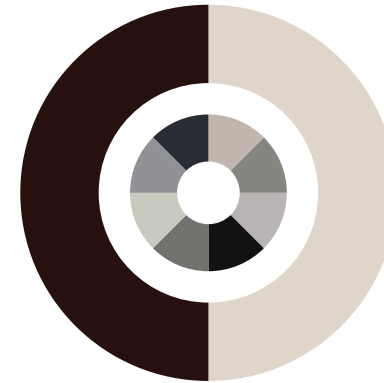
Buckingham Fountain



Navy Pier



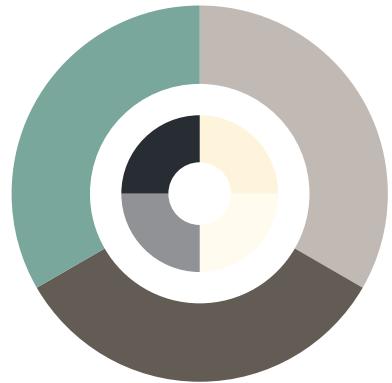
Two Prudential Plaza



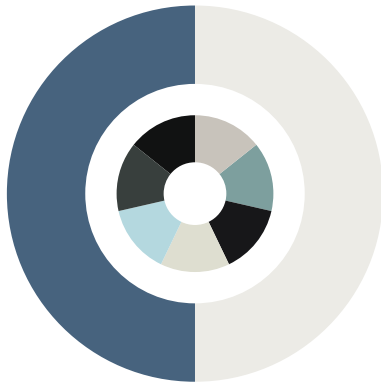
Chase Tower



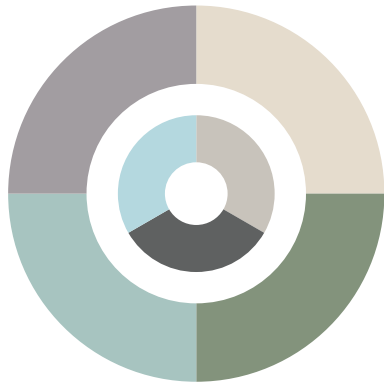
Chicago Water Tower



Art Institute of Chicago

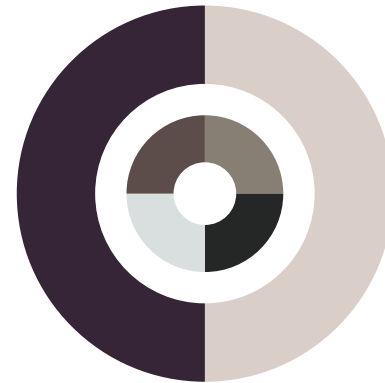


Crain Communications Building



Crain Communications Building

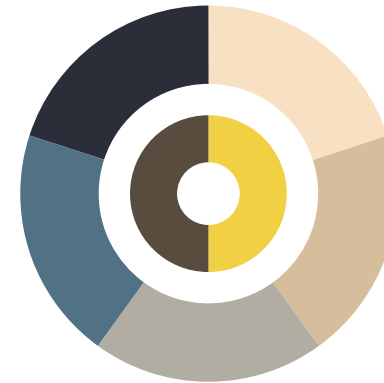
Cloud Gate



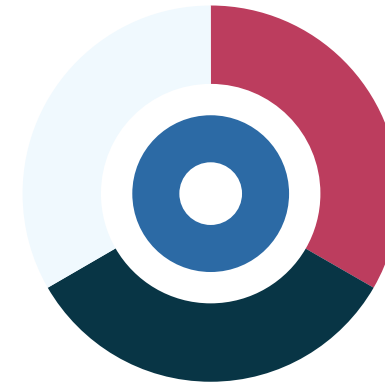
Axis



Park Tower



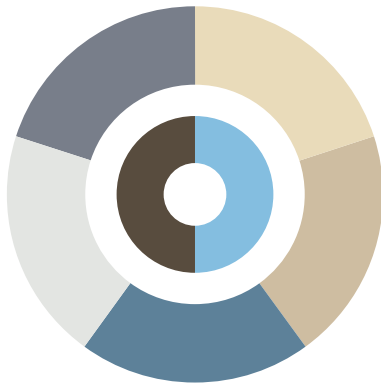
Board of Trade



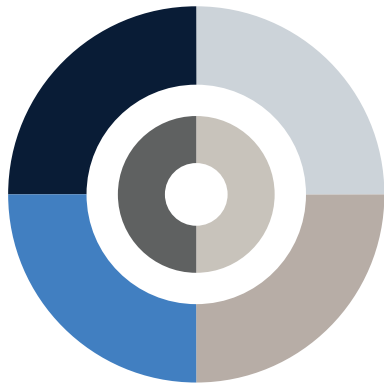
CNA Center



Harbor Lighthouse



Metropolitan Tower

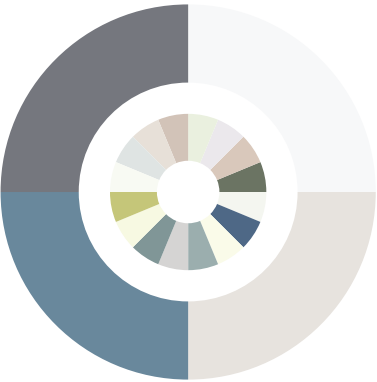


One Prudential Plaza

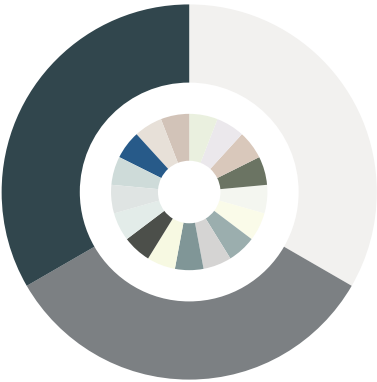


Trump International Tower

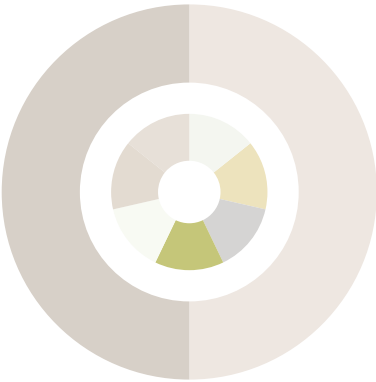
COLOR REPRESENTED V. COLOR REALITY: WASHINGTON, D.C.
comparing snow globe monuments to their built counterparts



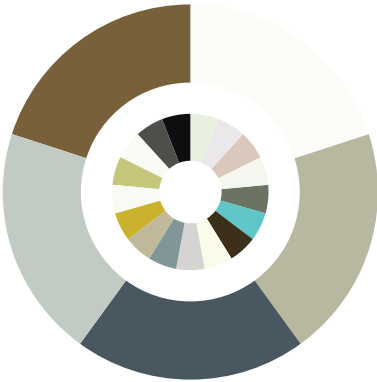
Lincoln Memorial



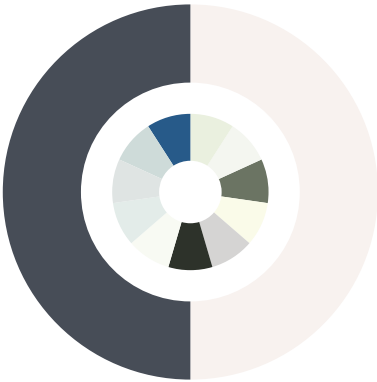
United States Capitol



Washington Monument



The White House



Thomas Jefferson Memorial



Marine Corps War Memorial



The Pentagon

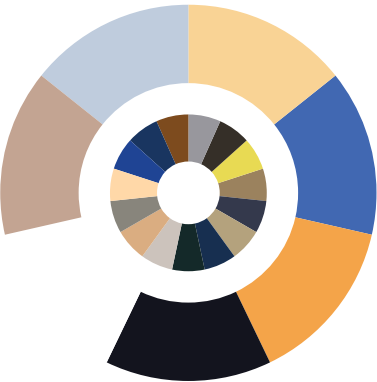
COLOR REPRESENTED V. COLOR REALITY: LAS VEGAS
comparing snow globe monuments to their built counterparts



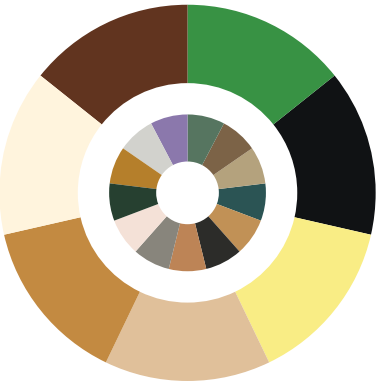
New York-New York



Excalibur



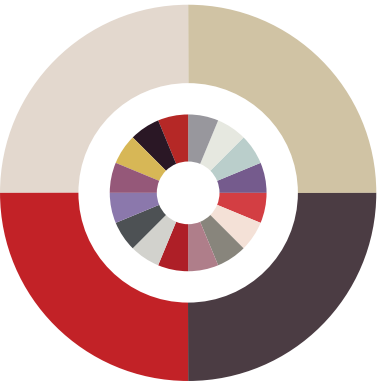
Luxor



MGM Grand



Paris



Stratosphere



Welcome Sign



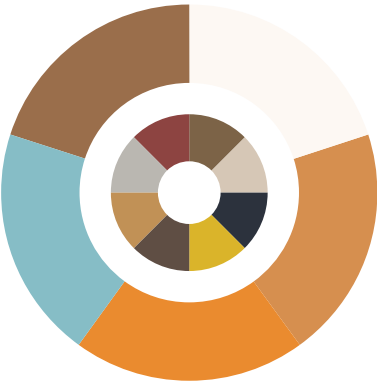
Venetian



Bellagio



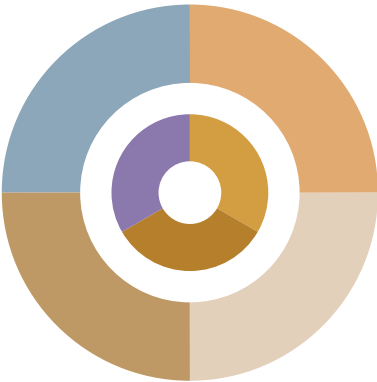
Circus Circus



The Mirage



Treasure Island



Palazzo



Hoover Dam